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**PETER
FRAMPTON**
STILL MR. NICE GUY

KISS
PAUL STANLEY SPEAKS UP

SEX PISTOLS
PUNK ROCK REPORT

EAGLES
CALIFORNIA SOUNDS

IGGY & DAVID
MR. P. & MR. B.

**BRUCE
SPRINGSTEEN**
EXCLUSIVE INTERVIEW

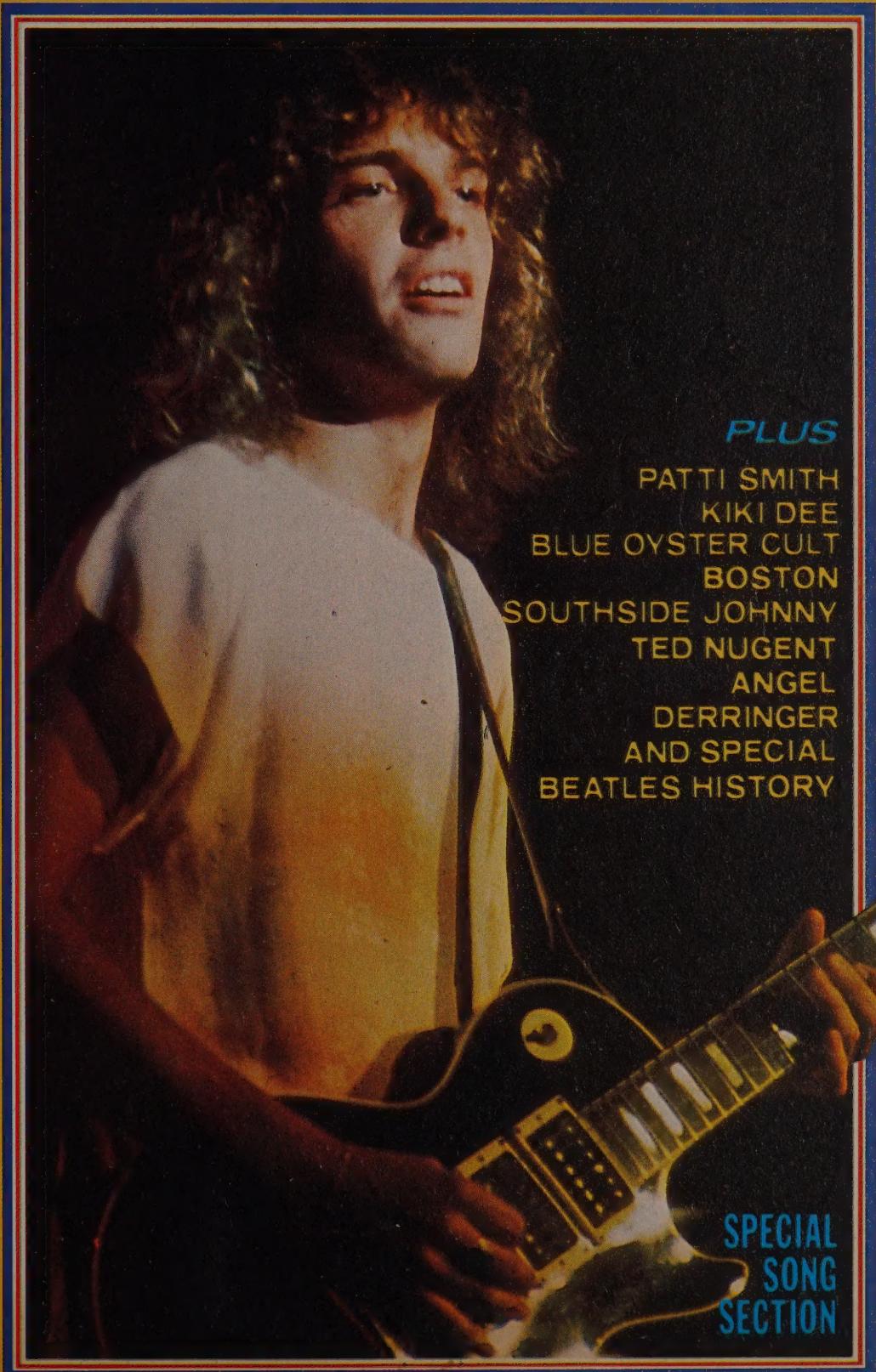
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WINTER 1977-'78

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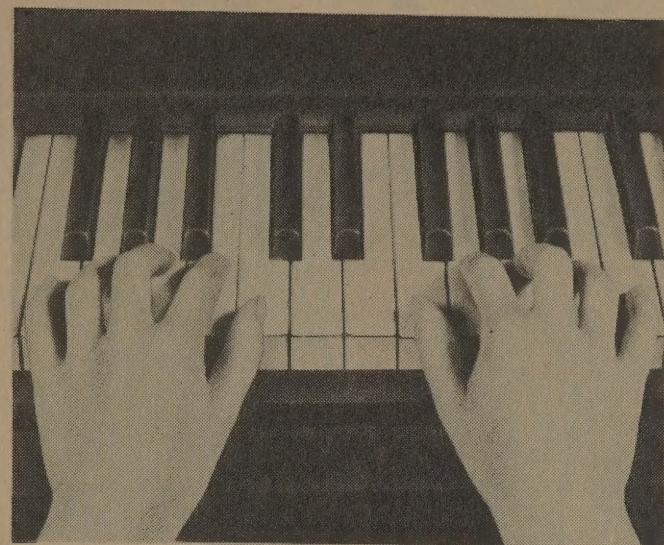
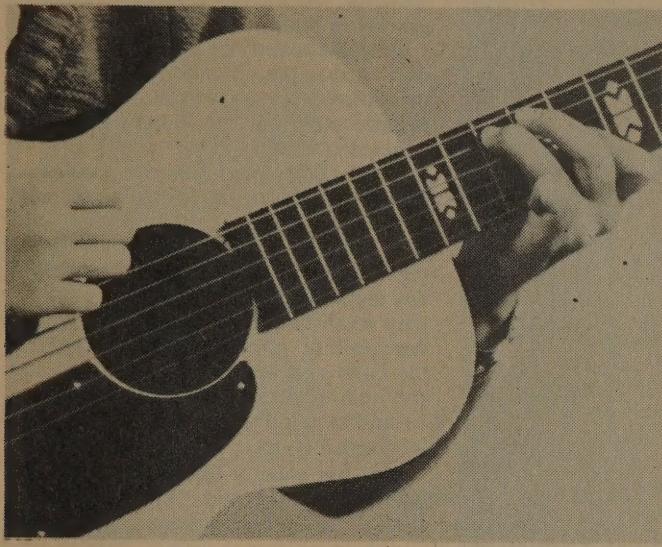
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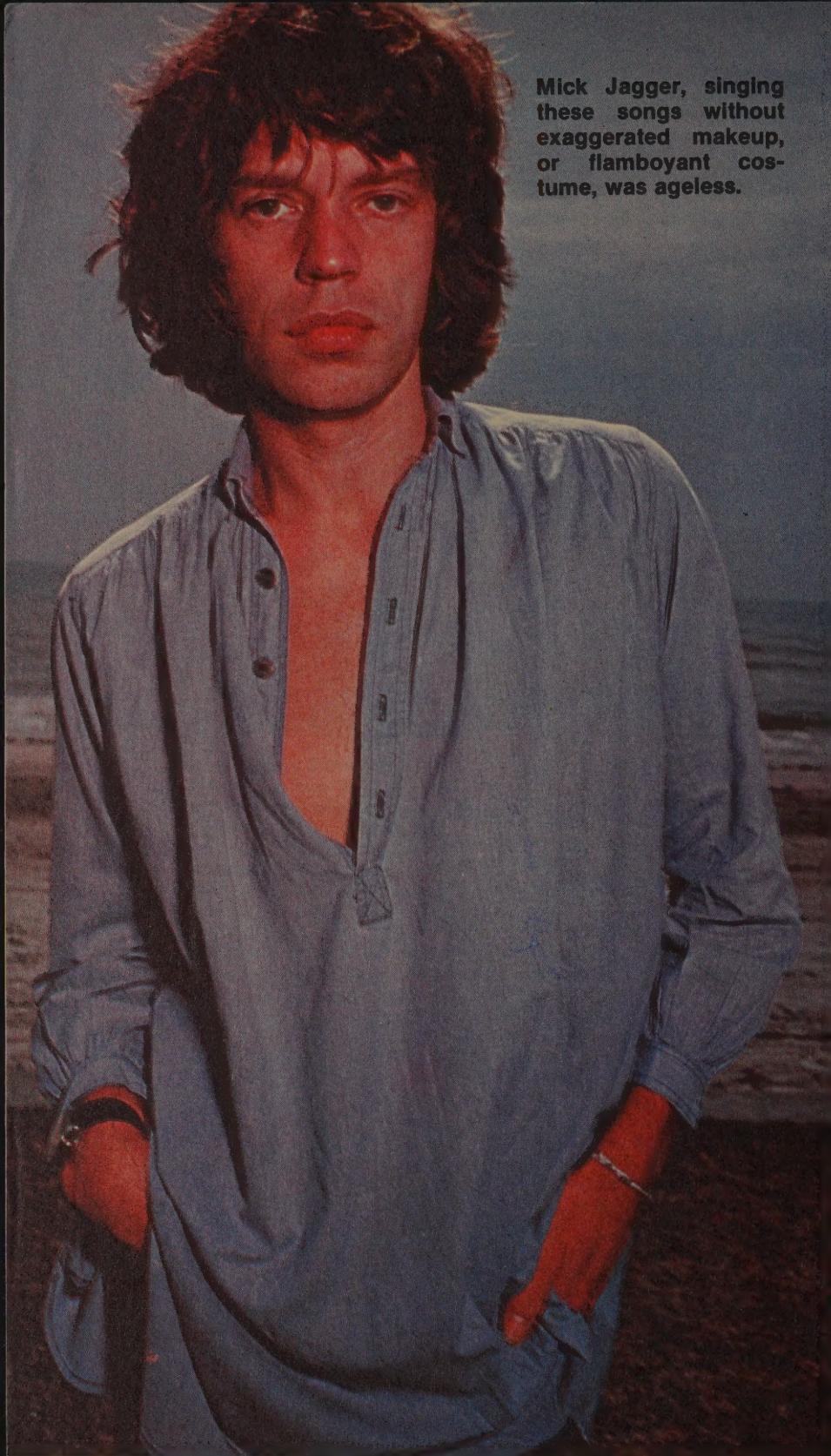
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Mick Jagger, singing these songs without exaggerated makeup, or flamboyant costume, was ageless.

It was a surreal rock dream. In the unlikely setting of a tiny Toronto club, the Rolling Stones performed what could have been their last show together.

What was planned as a live set for their forthcoming album turned into a drama when guitarist Keith Richard was arrested in Toronto for possession of heroin.

Faced with Richard's possible jail sentence, the future of the band seemed gravely in doubt.

With the added elements of frustration and fury, the Stones performed a magnificent two-hour show for 350 ecstatic radio contest winners in the El Mocambo Club.

For the band, the experience must have been strange, for they haven't performed in a club since 1964, in Bristol, England.

"I wish we could make money doin' gigs like this," Mick Jagger said after Friday night's exhilarating show. But before they went onstage Saturday, he sat on a banquette in the private area reserved for the band and we talked seriously about the Rolling Stones — who performed for 10 million people on their last tour here — doing a concert in a club.

"It's not exactly like us goin' in and doin' a club," he said. "Look around ... there's lawyers, bodyguards, radio contest winners. It's an artificial set-up, really."

But what about the excitement of being able to see the Stones up close? "Oh, that's good," he agreed, "but those people who think we should do it all the time are living in the past."

Wearing no makeup except for a thin line of kohl under his eyes, Mick looked great. And, with a white terrycloth robe over the green-and-white striped jumpsuit that served as his stage costume, Mick laughed about doing a show dressed in a "tropical outfit."

"Last night I wore a T-shirt, leather pants and boots, just street clothes. But it was so hot onstage. The good thing about special stage clothes is that they're meant for the stage," he said somewhat defensively. "If I go on in jeans or leather trousers, they'll just split."

"It was fun onstage last night, but all these girls were grabbing at my pants. Once they started, they didn't stop. It was great up to a point, then it got quite difficult to sing."

As for the band's future: "I dunno what's goin' to happen," Mick said seriously. "It's really been very heavy up here."

In the dressing room was Margaret Trudeau, wife of the Canadian Prime Minister, who has been a constant member of this week's Stones' entourage. Mdme. Trudeau, who ditched her security guards and checked into the room next door to Keith Richard in the Harbour Castle Hilton Hotel, arrived at the club both nights with Jagger. Afterwards, she was observed wandering around the hotel hallways dressed in a white bathrobe and hanging out with the band.

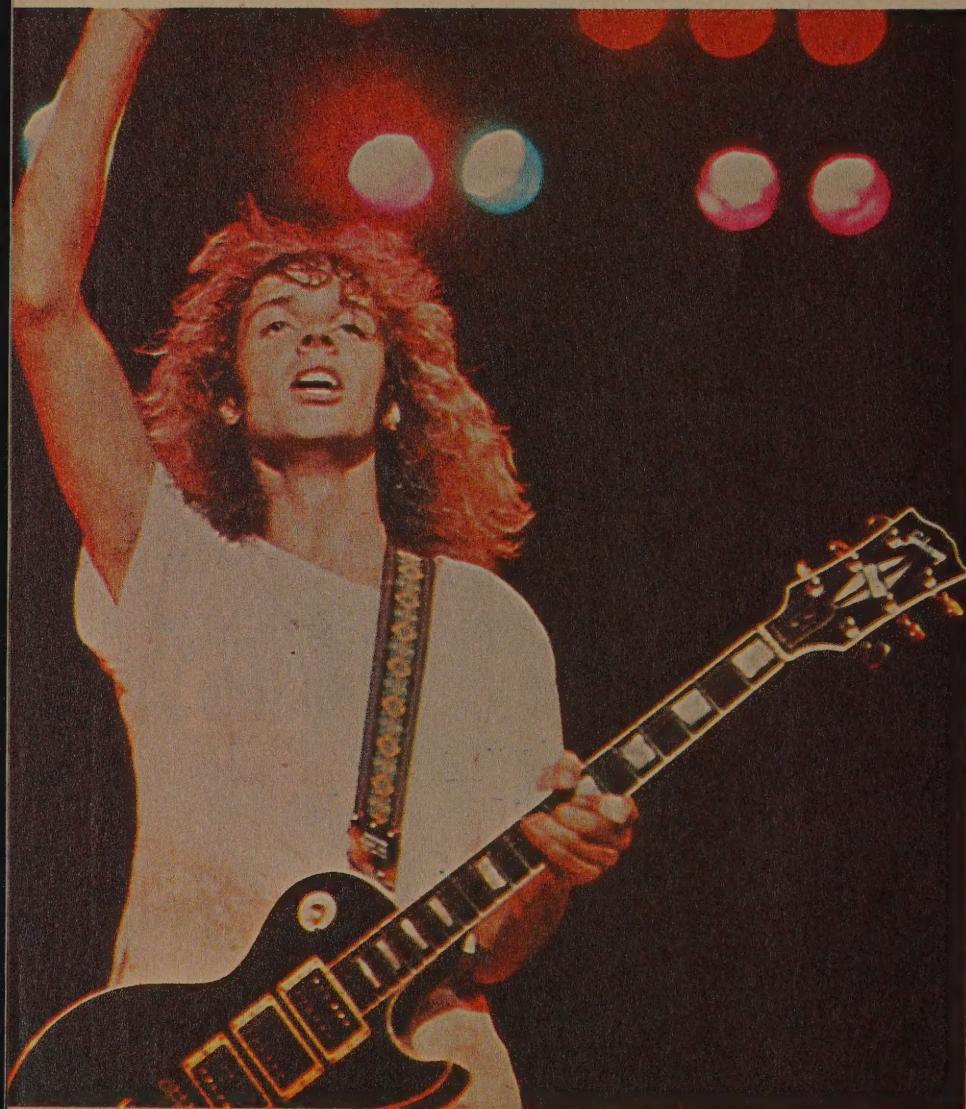
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THE LAST TIME? With The Stones In Toronto

by Lisa Robinson

PETER FRAMPTON

Still Mr. Nice Guy?



Screwed up ... it's gone to his head ... poor Peter ... he used to be so nice ... it's so hard to get to him now ... he's so paranoid ... they're all power crazy ... wait 'til he makes the movie ... he's scared about his next album, he hasn't been in the studio in years...

All this and more has been said recently about Peter Frampton, singer ... songwriter ... and rock guitarist who spent the major part of the past eight years paying his dues to have an unprecedented "overnight" success. But Peter, who has recently completed the studio album to follow up the live double LP, is about to go on a

summer tour, make his first film, and he's doing just fine, thank you.

Secluded in a corner at Peter Allen's private party before his Avery Fisher concert was a very healthy - looking Frampton, who said that the new album had progressed "beautifully."

"We have 17 tracks already," he said (this was before its completion in April), "but it won't be a double LP. After I'm through with that, I'll probably be back on the road, then do the movie."

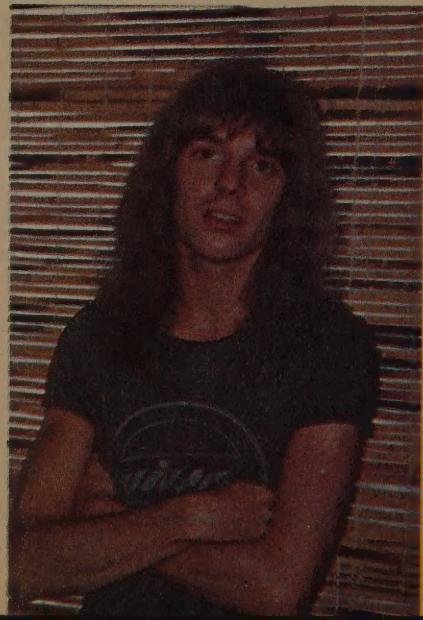
Peter was in a great mood, and seemed his usual "pre-superstar" self. Of course, there were a few large men standing around him

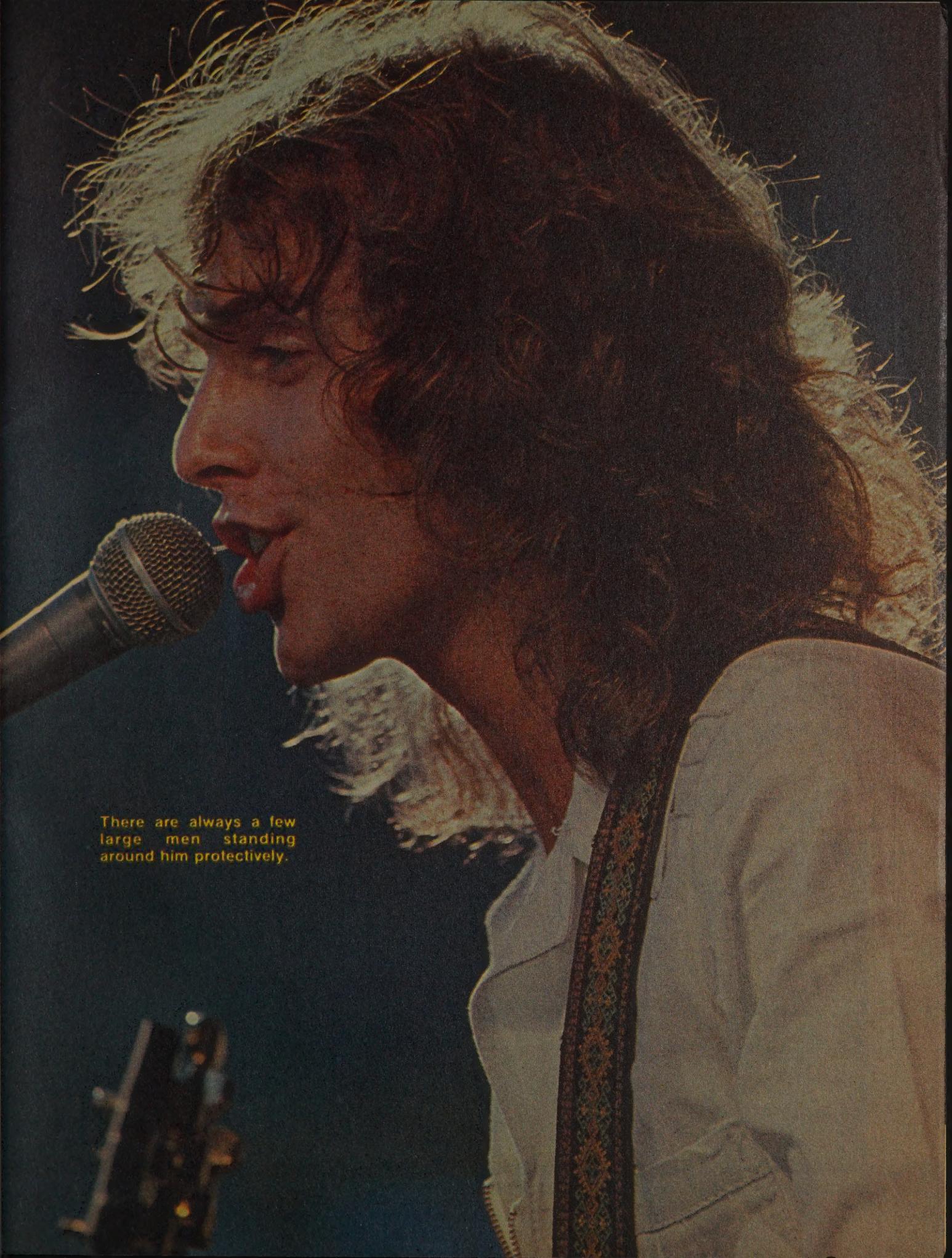
protectively, but that was to be expected.

A recent rumor concerned Peter's private life; his longtime girlfriend Penny McCall had split for Germany and a romance with a German concert promoter. While this couple had problems before, friends thought that this time the split was for keeps. Peter, however, busy with the album and plans for his tour and debut film, was reportedly enjoying his newfound freedom.

At presstime, details of the LP and the tour were difficult to obtain. What was learned was the title of the album was to be *I'm In You*, with definite tracks "I'm In You," "Hot On the Line" and "Rocky's Hot Club." (The album, scheduled for late May release, might possibly also contain a cut called "Can't We Be Just Friends?" which Peter played for friends at the Beverly Hills Hotel the night after the "Grammy Awards.")

The tour is due to begin June 11th, and continue until September 3rd or 4th, at which time Peter reports to work on "Sgt. Pepper." He'll perform in major cities, with many big, outdoor stadium shows on the schedule. □





There are always a few
large men standing
around him protectively.

"People relate to us as loners and non-conformists who made good. We can do what we want, dress the way we want, and still come out on top."

rock
and
roll
over
with PAUL STANLEY



Fin Costello

"I have a very high regard for everybody in this band, and I know that whenever the chips are down, we never fail. There's no way to screw us. If the PA blows out, then we'll scream. We're unbeatable, I think. That's what made Kiss originally."

Paul Stanley is frank and forthright about Kiss and his role as one-fourth of the most unusual approach to rock and roll show biz. He and his co-guitarist Ace Frehley are, after a fashion, the least made-up of the foursome and he in particular seems to be developing as a rock and roll guitar player above all else. Sitting in his dressing room before a sell-out Kiss show, Paul talks about the band: "I think when you do something that is as left field as what we did, I think people relate to us as loners or nonconformists who made good. We can actually do what we want and dress the way we want and come out on top, so we become the heroes."

of those people — the people who are on the outside. They'll defend us to the death because we are what they look up to because basically they want the same thing — to live their life their way."

He sees the British bands that he grew up with as the perfect example of this. "I didn't understand why someone was breaking a television on stage or wrecking a car on stage. It didn't matter. It was the fact that somebody had the balls to do that and that I would like to do that. I could relate to that. Before I knew who the Move were, I heard about them and I was immediately on their side — just by what I heard about them because they were letting out something that I wanted to let out."

Does wrecking a TV set on stage make for good rock and roll? No, Paul says: "To see a band that's doing something that shocked you or that's unlike another band doesn't necessarily make it good. I can think of a million things that we could do that would be provocative but if an audience can't relate to it ... then..." Paul gestures with his hands to signify how little it means if you don't do it right.

Getting up the energy to rock and roll and be provocative in the right way is easy for Paul. He says he never gets on stage feeling that he doesn't want the costume on, that he doesn't want to play the songs again.

"Never," he says.

"Never? Honestly?"

"I swear. As soon as I see the people I'm ready to go because that's my blood and that's my air. I need those people. That's why I work. I work hard because they want it and they want me. I can't let those people down — they expect something. I'll never let those people down. They've been too good to me."

Part of the energy that lets Paul develop and is causing him to break-through the total Kiss show to become recognized as a hot guitar player is his directness. He has a basic understanding of what he, the music, and Kiss are about. But, he admits, in the past three years he has developed.

"I think I've become more and more conscious of the technical side of our music. I can only speak for me. I listen to what we do critically, I think what it's lacking and what I can add. I practice. I practice almost every day. Ultimately you're judged by your music because when you're no longer performing people are going to listen to your records and that's ultimately where you leave your mark."

Could he see making records and not performing?

"As Kiss is right now? No, because Kiss right now is six of one and half a dozen of the other. The show promotes the album and the album promotes the show. But I think it's pretty much that way with most bands. Most big bands. A good show always helps sell your album." Paul stops for a second. Then he sums up how he views his Kiss experience: "I think in terms of satisfying my creative ego and my personal ego, that's important to me



Paul ... is he the sexiest member of the band?

— to know that my fans like me and that I'm respected and that I get attention."

We talk about Ace, Peter, and Gene. "Our philosophy, when we were playing a club called The Daisy in Amityville, New York, was that that was Madison Square Garden. Okay, at the time it was the only club that would hire us, but we said each time before we went on stage, 'It's Madison Square Garden.' That's the only way to look at a gig. You know, you are always playing to the masses, you know each person is that important."

Now that Kiss have gotten to the real Madison Square Garden the question arises of what they're going to do next.

"Taking it to the next step doesn't necessarily mean making it bigger," Paul emphasizes. "There's probably people around who think that the next thing we're going to do is bring the army out on stage. Or bring a boat out on stage. I mean it can reach a point where it gets ridiculous."

"What we hope to do is evolve. This is Paul Stanley so I don't find myself

boring. I find myself entertaining no matter what I do, so it'll evolve."

While we're on the subject of evolution Kiss's "Destroyer" album comes up. "Destroyer" was the first real studio album the group did. They recorded with producer Bob Ezrin and spent more time (and money) on the LP than they'd done on their previous albums. Paul gives the impression that "Destroyer" may have taken the group off on directions that were never intended.

"'Destroyer' was an experiment," he says. "I can listen to it and I'm very pleased with it musically. But it doesn't really show where we're at. After we did three or four albums of one type of music, we wanted a little diversion. The problem was that some people thought that 'Destroyer' was the direction we were going in — that the album after 'Destroyer' would have us with the Boston Pops or something. But 'Rock & Roll Over' is back to the old stuff."

"'Destroyer' is a platinum album. I mean you can't sneeze at that. Who can

sneeze at a platinum album? It's just that, that's not what I ever wanted to achieve. It's Bob Ezrin's album. What we needed at that point was a catalyst. We needed somebody to spur us on. I was a little stagnant at that point in terms of writing and I needed a rest and I needed a shot in the arm at the same time, so we needed someone to direct us. But it was quite ... you know, it's not a true Kiss album. There are sentiments on it that are Kiss, but the new album is Kiss.

"We learned a lot from doing 'Destroyer', in terms of discipline, and really learning to put our minds to playing and by doing that you play better."

Paul stops, then adds: "I think what makes us different from other bands is that we don't put ourselves on a pedestal — that we're still fans."

There is one element beyond the music and the band's attitudes that makes Kiss different, and that's their make-up, their whole theatrical persona.

"I for one don't care if you take my picture without my make-up. But there's a mystique that would be hurt, so why do it? I think I look great without make-up. I don't really care. I mean the band is ... we're not mutations or anything like that — I mean we can walk the streets and everything ... but it's a mystique and it's a healthy mystique."

"Like creating a myth."

"Exactly," Paul says. He nods. "Being larger than life."

But does he ever wake up in the middle of the night sweating with nightmares that the make-up won't come off?

"No, because I'm not insecure with myself without it."

What about the rest of the band? "I'll never speak for the rest of the guys, but I think we're all pretty much ... just guys. You know, I'm me and I'm fine with or without it. I'm just as interesting, the only difference is I'm much easier to spot and I'm a little more exotic when I'm on stage and dressed. But I'm not scared. I'm not trapped by it. Like I said, it's just a matter of what you think of yourself all around."

The conversation turns to more personal topics and Paul reveals he's got naturally curly hair. "When I was a little kid I had to straighten it because everybody wanted to look like John Sebastian. I used to use stuff that smelled like Lestoil. I'd put that on and comb my hair backwards and leave it on it, then comb it forwards, then backwards, and by the time I was done my hair was dead. That's why it was straight."

And on a personal level we talk about the fact that Kiss has made money. "Whether you spend money or not, you know it's there," Paul explains. "So I have a certain security. I just bought a 1959 Les Paul guitar two days ago. Three years ago I didn't make that much money in half a year. So that's the difference."

And what does Paul Stanley want to be when he grows up?

"I'm beginning to wonder. Uhmm, when I grow up. That's something I don't think about. I am growing up. The best part of rock and roll is that it keeps you young. I haven't changed in the last five years except that I know more now."

"Do you like being on the road?"

"Very much. I also enjoy going home because I know I've got a great place. I live in Manhattan. So touring's nice and

it serves its purpose and I get off and I party and a million girls and there's all kinds of adventure but it makes you appreciate your home that much more."

Does Paul resent the New York rock scene?

"Well, most people in the music business of a certain type or whatever are into things that I, well, if I go to see a band in New York I stand out because I look alive. And everybody else looks like they died last week."

"That's not fair," we say.

"Everybody else you know ... I mean the new look in New York is all the guys look like bookworms. I don't understand that."

Does Paul know that he's saying what people would have said about Kiss in 1966 — that they have long hair and dressed funny? The conversation shifts and we talk of the music made by the New York bands and enjoyed by the bookworm fans. Paul says he thinks most of the New York bands are very bad. "I just don't like it. Most of it sounds unpleasant to me."

After knocks on the door signal that it's time to stop talking and start putting on his make-up or Kiss won't get on on time, the interview winds up. Just for a moment, we talk about the future of Paul Stanley and Kiss before he gets on with the show. "I know what we can do and that's why the future never really scares me," Paul says.

He smiles and adds, "It's like wondering where *you* will be in five years. You'll probably be wearing platform shoes and white make-up and blowing up the stage and I'll be editing a magazine." □ From an interview with Lisa Robinson.



THE SEX PISTOLS AND THE U.K. ROCK SCENE

"We Created It, Let's Take It Over.."

-Patti Smith "My Generation"



"To cause an art movement, you have to set something up and then destroy it. The only way to do that is do what the Dadaists and surrealists did. Complete amateurs who were just as pretentious as hell ... Cause as much bad feeling as possible, and then you've got a chance of having a movement. But you'll only create a movement when you've got a rebellious cause, and you can't have a rebellious cause if you're the most well loved person in the country. What you've got there is the chance of being ... well, the most well loved person in the country..."

— David Bowie
February, 1975
Interview with Lisa Robinson

"I like the music ... what's happening in England now. But already it's a business ... It's like what John Osborne said years ago, the things he rebelled against, and now he's a part of it. All those things we heard in the sixties about the working classes ... It's just that in the end you become a part of everything you hate, basically. If you really mean it. Because you become successful, and you're using the same machinery to do it. I think if you really want to do it, you must create a new form. Unless you decide that all the

money you make you'll give away..."

— Ray Davies
February, 1977
Interview with Lisa Robinson

"Funk rock? Oh, I've been in it for years, dear ... Actually, I saw the Sex Pistols at the 100 Club and thought they were quite good. Well, not good really, but you know, they could be. You know that whole look has been going on in the streets here for three years. The press has just picked up on it now..."

— Mick Jagger
December, 1976
Phone call with Lisa Robinson

As of this writing, EMI has dropped the Sex Pistols. Hopefully as of your reading, they'll be signed to another label.

When I returned from London in December, 1976, I said elsewhere (and unceasingly, I might add) that I had seen the Sex Pistols in London and they changed my life. What had amounted to a "religious" experience was, in fact, one show in Manchester, when I saw the Buzzcocks, Heartbreakers, Clash and Sex Pistols perform to an eager crowd that included many curious who had read the frontpage headlines for the previous weeks.

To backtrack a bit: The Sex Pistols are the leaders of what the press has termed England's "punk rock" movement. The new wave English bands are all very young, and play faster and much louder than the Big British bands to whom we've grown accustomed. The movement had political overtones as well, for these bands have nothing in common with, nor are they interested in, what the established bands have to offer.

The Sex Pistols, featuring lead singer Johnny Rotten, performed in London clubs during the past year, and were gaining a reputation that boasted occasional violent outbursts, a growing following, and high energy, New York Dolls - influenced rock and roll. EMI signed them for 40,000 pounds, and the Pistols recorded a great single, "Anarchy in the U.K."

The week I showed up in London, the Pistols had caused a sensation by uttering four letter words on TV (provoked, it must be added, by a zealous TV interviewer) and the newspapers went wild. Forget that the pound was down to \$1.62, that there was a war in Ireland, and that the Arabs were taking over London. The fact that a rock group was swearing was stop - the - presses.

So, a national tour set up for the Pistols with U.S. band The Heartbreakers and The Clash was thrown into chaos. Gigs were cancelled by angry town councils who demanded that the bands "audition" first (naturally, they didn't, but when opening act The Damned seemed to waver on this audition bit, they were thrown off the tour by an understandably furious Malcolm McLaren, Sex Pistols manager).

One of the shows that wasn't cancelled was in Manchester's Electric Circus, and it was great. It was apparent that a hard core of fans had turned out; those who sported the black leather, safety-pinned adorned clothing, short scraggly hair look that the Pistols have been identified with. The fashions may seem bizarre (clothes are often ripped up then pinned, or stapled together) but the look is intense and decidedly unique, and the statement is strong. Then, of course, there were the

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TOM

VERLAINE

With Lisa Robinson



Richard Robinson

"I don't like being associated with anything..."

To put it simply, *Television* - the group - is a New York based band comprised of guitarists Tom Verlaine and Richard Lloyd, drummer Billy Ficca and bassist Fred Smith.

But because of their uniquely experimental rock music, and the presence of lead singer / guitarist / songwriter Tom Verlaine, who is a truly charismatic rock figure, this band is much more than your ordinary underground sensation.

While I've willingly stayed in CBGB's until 4 A.M. to hear the final note of *Television*'s second set, I find it difficult to define their music. Their guitars are magnificent; Verlaine has been compared vocally to Dylan, musically to Hendrix.

Critics have called *Television* the "Stravinskys of rock and roll", "the aural equivalent to Dr. Caligari's Cabinet", and said, "To call *Television* 'punk rock' would be to describe Dostoevsky as a short story writer".

This interview with Tom Verlaine was conducted in Wartoke's New York offices on January 5, 1977 - just prior to the release of *Television*'s debut LP, "Marquis Moon".

HP: What were your hopes, plans, dreams and ambitions for this first record?

Tom: The major concern was getting a decent sound. Not necessarily an Elton John sound ... or a West Coast sound ... but like an East Coast sound, like Springsteen's records have a good sound.

HP: Up to a certain point, do you feel you

were inhibited on stage by the equipment you were using?

Tom: No, in fact our stuff sounds better on stage than it did in the studio. By the time we got to the studio, after two nights in the studio all our equipment was almost useless. We had to rent amps for the studio, because our amps were falling apart - completely. We would call up SIR (Studio Instrument Rentals) and have them deliver eight amplifiers, and out of those, six were no good ... it was a whole routine.

HP: But did you find it a problem in the studio ... just making that transition from playing in small clubs and making demos to doing the actual record?

Tom: Well, I don't think the studio is a big deal. I think what you have to do is be in tune ... Really. All you have to do is to be in tune ... everyone in the group knows what performance of the song is the strongest, so there are no arguments. Anybody can hear if the bass drum falls over, so we can't use this take or that take, or this take is out of tune, or that one is too rushed. Anyone in the group who isn't a maniac can hear that, listen back to a tape and know that "I blew it again" ... My policy is that you do it three or four times and then you forget it and go back to another number. Then maybe come back to it the next day, or maybe the next week.

HP: How long did it take for you to record?

Tom: I think it was about twenty days. The last days we were working 14 hours to get certain things. I really had a good

time ... we worked about seven days a week.

HP: What problems did you run into other than the equipment?

Tom: It was just that the equipment was all falling apart. Like the board was falling apart. There were some bad connections in the wires, and there would be some crackles, and it wasn't because of anything going on in the room, it was because of the board. That was the main problem, as far as I can tell; it happened with the voices too...

HP: You personally seem pretty disciplined. I don't think I've ever seen you stoned, or drunk ... It's pretty unusual for a musician, especially in this particular scene...

Tom: Well, I'm not conscious of it. I don't have the kind of health that I can take a lot of stuff...

HP: Did you ever?

Tom: Oh yeah ... I went through years of doing all that stuff ... from about 19 to 22 ... I don't know, the only thing that happens to you is you have peak experiences that sort of last with you, and you have certain experiences that are so horrible that you don't want to take the chance of repeating them at all. I don't think I'm disciplined enough. There are people who can write several songs a day. I really wish I could do that but I can't ...

Also, you have to realize that you need a certain discipline to get things done. If you leave one thing out of an airplane, it won't fly right. You have to do everything on the ground to make sure it works.

HP: Do you feel that some of the people

in the band have pulled themselves together in a way that wasn't evident a year ago?

Tom: Well, they have to. Everybody has their own set of problems, like my problems aren't Lloyd's problems ... Billy's problems aren't my problems ... but you have to pull yourself together. The whole pace changes when you're making a record. That's the thing I'm noticing now. There's a 'whole acceleration of pace. I don't know what it is, exactly. Maybe it's just that when you do a record, it might fulfill some idea you had about it. I wanted to do a record since I was 16, and I don't fantasize about it. Even then, Elektra was the label I was fascinated with, really. When I was 16 it was the Doors, and Love, and I thought their covers were great. It looked like somebody there really cared about the sound. They had the first great rock engineers, they really cared about it. It seemed like the hippest label, it was the hippest label. But there's this thing about pace, I don't even know what it is. It's really a mystery. But you feel like even if you aren't doing anything .. my days aren't that different than they were a year ago ... but I do feel that there is some acceleration.

HP: Do you feel you're on a different level now, now that you have an album out?

Tom: I don't know if it's a level, I don't think it's a level. I know there is some feeling of it being too fast.

HP: Really? After all this time?

Tom: Really. yeah. When it happens it starts to happen fast and I think it happens a little too fast.

HP: You can't deal with it?

Tom: Well, I have to deal with it. I think there is a way to slow it down, too. It's just a matter of letting everyone you are involved with know that you're not going to run around like a maniac. That you're going to take your time with this. Even if, before you could take your time with it naturally, now you actually have to slow down just to take your time. It's a feeling I'm not used to.

HP: Do you think there is going to be a misconception on the part of the media, or kids across the country, that you're a 'New York band'?

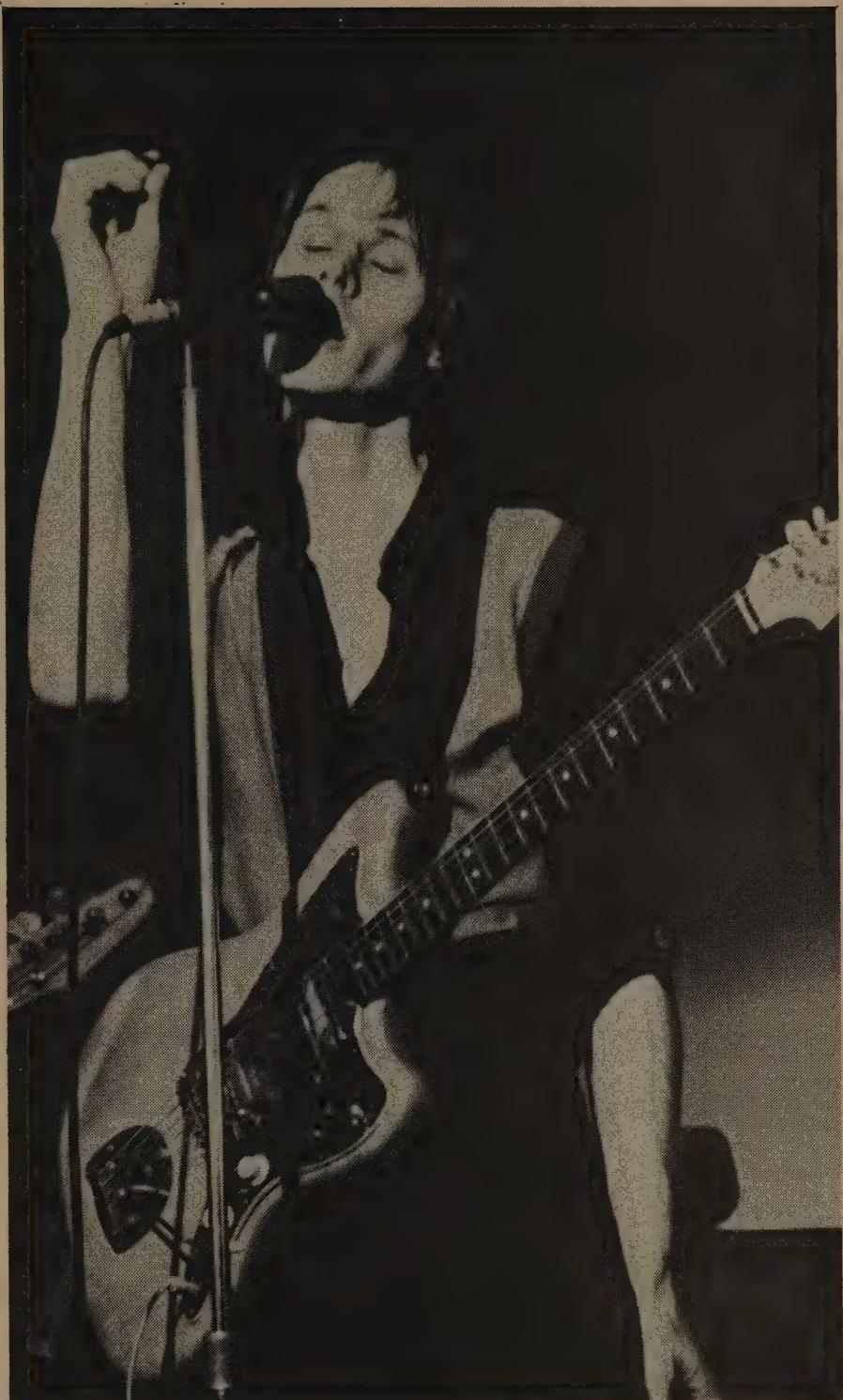
Tom: Well, there are always misconceptions, I guess. It's really a matter of how much airplay we get. If people just hear it ... all I can say is they should hear it. If they hear it, they won't have any misconceptions.

HP: You never really hung out very much...

Tom: Well, that's a matter of being shy, really...

HP: Is it that, or is it that you wanted to disassociate yourself from this particular scene?

Tom: No, I don't like being associated with anything. It's probably inevitable that you are associated with something ... There's this friend of John Cage's, named Morton Feldman, he's like a modern composer. His music is close to being no music at all. It's just these little sounds.



"I just liked the sound of the name Verlaine; it really doesn't have anything to do with poetics."

He got close to Cage, and Cage, of course, was like the politician of the whole 1950's avant garde, classical music thing. Anyway, this guy Feldman said that everything begins with a certain inspiration, without any preconception or idea, and ends up in politics. I don't mean politics of democracy, or political ideas, or that sort of thing. It ends up with ... well, "Blank Generation" is the example of a political song. If something begins with a certain idea ... and ends up in politics ... politics, politics, what's another word for it ... Well, ends up

academic.

I think the New York scene is ending up academic, in a certain way. I think people already think of it in a certain way ... If the words 'New York' are used in our ads, it's immediately going to register that the other bands from New York have used the same thing ... and that's politics, that has nothing to do with anything. I think our company wants to use it, because they want to present us as the best act from a certain place...

HP: Well, that's okay...

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Not an endangered rock 'n' roll species as far as they're concerned.

THE EAGLES MAKE CALIFORNIA SOUNDS

by Joseph Rose

"Please help preserve the American Bald Eagle, our national symbol of freedom," says the message on the inside back cover of the Eagles' official program book. And although they can lay claim to the title of America's top rock and roll band with more substance than almost any other group, the Eagles sometimes seem to consider themselves as threatened as their namesake.

Why they should feel this way is difficult to see. After all, each of their albums has sold over a million copies, with the latest, "Hotel California," no exception. When they go on tour, they perform to sellout audiences in the 20,000 range in huge indoor arenas all over the world. It's safe to say they are one of the most popular bands in history.

But tell that to Don Henley, the vocalist - drummer - songwriter; Randy Meisner, the bassist - vocalist - songwriter; Joe Walsh, the guitarist - vocalist - songwriter; or J.D. Souther, the

longtime friend and songwriting collaborator of the band. They're sitting around a coffee table in a hotel room around 2 a.m., and it's as if the wild ovations at the concert earlier that evening were for another band.

"With no personal references or anything," says Don Henley, looking right through me, "the press tends to — once you are established and no longer struggling, they tend to knock you a little bit more, I think, than when you are coming up."

"You're bigger targets," says J.D. Souther. "It's easier to take a shot at you."

"I mean, it's a pattern that I've seen time and again," continues Don, "even if you are as good as you were before. You always have to try to one-up yourself, it seems like, to stay in the good graces of the press."

I tried to put myself in the position of the Eagles, with all their platinum

albums, wealth, success and adulation, and I decided that I wouldn't care one fig about what the press wrote about me. But that's one of the many reasons I'm not in the Eagles. The Eagles do care and care a lot — about the critics, about other musicians and bands, and about you, the reader. They care what you think. And the one thing they are most afraid of is that you might someday decide their songs aren't among the best, that their music isn't terrific, that they aren't what they used to be.

That's why they took more than a year and a half to make "Hotel California." The Eagles don't record albums, they sweat albums. They go over and over every tune, every syllable of the lyrics, polishing, changing, improving — until finally, reluctantly, they allow the recorded tapes to be sent to be converted into albums. Then they hold their collective breath to see what people will say.

They haven't been too happy with what

critics in the east have had to say of late. "I think the east coast critics have taken out a personal vendetta on us," says Don, "because we've been represented as the California sound and we wear jeans and T-shirts and live out there in the sunshine. They tend to really write vicious personal attacks."

"I mean, someone just wrote a thing about us in one magazine that was uh ... didn't really have much to do with the music. It was more directed at us and what he thinks we're singing for. But that was all because we wouldn't let him in our concert. He came up in his white Rolls Royce, and since he'd never said a nice thing about us in his life, we decided to just not let him in. And he stood and screamed at the back door for an hour and a half or something like that and finally had his car towed away or something."

"He wrote some nice things about me, whew," says Joe Walsh. "He's trying to break up the group somehow."

Whether someone is trying to break up the Eagles or not, there are constant rumors of the band's imminent split.

"Yeah, everybody says that once a year," says Randy.

"Every two or three months," puts in Don. "Somebody in New York started a rumor that Joe was leaving and we were breaking up. And it got printed all over Australia and England and everywhere else."

The funny thing is that at the start the Eagles did look like a band that wouldn't

stay together very long, because, at least onstage, each member seemed more conceited than the next. Don claims this was a defensive maneuver. "You've got to have a good attitude in this business period — if you want to survive. You've got to think you're good, because if you don't, boy, you'll get eaten alive."

"We liked being an opening act. In some ways the underdog position like that is a little bit easier to work from, because you only have to play for 50 minutes. You can put all your best stuff in and compact it into 50 minutes, 40 minutes or whatever you've got — and you can kick ass."

Recently, for the first time, the Eagles have started looking less interested in themselves onstage and more into their music. There is even a kind of jolliness and good feeling there.

"Jesus, don't write that," says J.D. "You'll wreck their image."

"It's been that way in the past year," says Don, "at least since Joe's been in the band. We still try to stay lean and hungry and not take too much for granted. Because it's harder to maintain it once you get there than it is coming up, and there are lots of other bands on the way up."

The Eagles, as the eastern critics point out, are a California band, and Glenn Frey opens each concert by saying something like, "Hello, we're the Eagles from Los Angeles." Only none of the Eagles is from Los Angeles. They come from Florida, Texas, Ohio, Nebraska and

Michigan. What makes them so California?

"But everybody in the music business in Los Angeles is from somewhere else," says Don. "That's what the California sound is: a culmination of the United States as a whole. The California sound is the American sound."

For the last several albums the Eagles have been writing about a life-style that has received the California label, too. As beautiful as the music may be, the lyrics are summed up in a line from one of their songs: "So you keep on singing after the thrill is gone." The songs seem to deal one way or another with empty, wasted lives. And maybe this is why all those rumors crop up.

The culmination of these devastated songs is the new "Hotel California," a concept album which comes right out and deals with Los Angeles in graphic terms. And the scene isn't a pretty one.

"We're not exactly going to make friends with this album," says Don, "but that's what it's about. We're just saying, 'Look what's happening.' I don't feel totally that way about California. I love it and I hate it at the same time."

There are a lot of mixed emotions about the Eagles. Perfectionists like they are can never be truly happy, and Henley has an ulcer to prove it. Perhaps one thing can comfort them: Their inner turmoil and creative agonizing has produced music that speaks to, and often brings solace to, millions. Let's wish them peace — and preservation. □



THE TED NUGENT APOLOGIA

please don't eat the author:

by Robert Duncan

I think you ought to go speak Spanish into a bag.

I've been into a Kiss bag. I even thought Aerosmith was pretty outrageous for a while. I can't get into it anymore.

Half-truths? you ask me. Of course, I have to be at least *half*-lying when I tell you I can't get into the Smith anymore. The whole truth of the matter is: several mornings a week I awaken and my first act of the day is to stumble sleep - soggy into the living room and put on "Toys In The Attic." Which I have finally guessed must be one of the five all-time great rock 'n' roll songs of the past five years. Of course — again — I have to be lying when I speak of Kiss in the past tense (i.e. "I've been into a Kiss bag"). Because the fact of the matter — the whole truth (again) — is: I'm writing the book (literally).

But perhaps more important than that: My favorite new toy of my lifetime, my Sanyo telephone answering machine, uses Kiss' "Rock and Roll All Nite" (another of the top five of the past five) as background music for its announcement tape. (In other words, when you call me you hear: "Hello, this is Robert Duncan and I'm not home..." and in the background the whole time you hear "Oy wanna rock un roll awl noyt un pawty evvay deh.") So I lie a little bit. I still think you ought to go speak Spanish into a bag.

But I'm not lying when I say this: I grew up in another era. And I'm also *not* dating myself. I'm still only 24, and — more importantly—I'm still a lot younger than a) Steven Tyler b) Gene Simmons c) all the guys at *Rolling Stone* (save Willie Altman), who actually believe they are the last word on rock 'n' roll and who will tell you what to listen to, despite the fact that they not only *never* looked up their mother's dresses but also — to compound a difficult situation — really *want* to be fat preppies in seersucker.

I don't kid you.

What I mean by saying I grew up in another era is that I grew up when a fella could have *one* favorite band. In late '63 I first became conscious of my ability to purchase records, which meant I no longer had to listen to my sister's Kingston Trio and Allen Sherman (may he R.I.P.), (he did *My Son, The Folksinger* featuring "Camp Granada") records, and could go out and buy my first two 45s which were "Forget Him" by Bobby Rydell and "You Don't Own Me" by Lesley Gore (sorry). This also meant that when the Beatles came around three

months later in early '64, I was primed and ready to rock. Ergo: The Beatles were my boys. Give me Beatles thumbnail clippings, I will pay *dearly* for them.

Of course, shortly thereafter I also discovered the Stones. Who I thought were totally savage and weird and undoubtedly an acquired—albeit interesting (and assuredly *hip*) — taste, until my mother asked me why I was playing that "Godawful jungle noise," whereupon I began playing and mimicking the Stones with such an anti-mother vengeance that, if for no other reason than default, they became another of my favorite bands. My second favorite, to be precise. Because under no circumstances would I desert my first favorites, who were, as aforementioned, the Beatles. It just wasn't done in those days. You were either a Stones or a Beatle fan, and you didn't desert your Number One until you started writing for *Rolling Stone* where, as (again) aforementioned, all principles and gender - identifications go out the nearest window.

Which brings us to the point (and it is not, as Ned Alexander would have you believe, on the top of your head). Today there is no way you can have just *one* favorite band. No one band is consistently satisfying enough for such faith. Some of the old fogies would have you believe that no band is satisfying *at all*, which is complete crap. They miss the reality of 1977. They don't understand that (for some reason) in 1977 you cannot have just one band as tops.

All of which is to say simply: Rock 'n' Roll, 1977-style, is ruled by a quadrarchy. In other words: There are but four gods, worship ye not another before them.

To name names, those gods (in no particular order) are: Kiss, Aerosmith, the Dictators, and Ted Nugent.

Why four? Well, to begin with, Kiss (about whom I have said more than my share) is, in the end, too contrived, too self-conscious to be top rock 'n' roll band alone. There's a spontaneity missing in Kiss that has always seemed at least a part of the essence of rock 'n' roll.

Aerosmith? I'll agree they have done some amazing songs — indeed, as I said, I rank them in the current top five. But there's a tragic flaw here: Aerosmith's Steven Tyler looks (and poses) just a little bit too much like the late, lamented Mick Jagger for him to be perfect in his own right. Again, like Kiss, there may be too much contrivance in Aerosmith.

Then there are the Dictators. They may

be *up* for the solo crown, but, as of this writing, have only released one album (that one album was on Epic, entitled *The Dictators Go Girl Crazy*; their second album, which may very well be out by now, is on Elektra and is called *Manifest Destiny* — and is incredible — particularly "Science Gone Too Far" — if early tapes are any indication). One album, no matter how far it outdistanced its nearest competitor, is just not enough in 1977. The Dictators have the greatest potential of any band I have heard this decade; I hope *Manifest Destiny* demonstrates this potential, as its songs (live) seem to do.

Lastly, there is Ted Nugent. For one, contrivance is not in his lexicon. The man is incapable of strict and shrewd calculation. (Six points.) the man may have had more albums released in his lifetime than Bing Crosby. (Four points.) You would probably eat this magazine if he told you to, if you were (or are) a Ted Nugent fan. (Almost the whole ball game.)

It's true, Ted Nugent is capable of things the other three may not be. I traveled to Texas with Ted Nugent and band just a few months ago, and in Houston, I discovered that his fans are *also* capable of such remarkable non - spontaneous acts. Forty - five minutes into his set, it could be readily observed from the floor of the sold-out auditorium that Ted Nugent's fans had set five sizeable bonfires in the upper decks. Forty-five minutes into his set in Houston, the police stopped his performance and ordered the house lights on, everyone evacuated. Not that such a thing is admirable. Only that, such a thing is Ted Nugent's fans. The man once said it himself: "They would crawl over a pack of alligators to get to me." And so — on firsthand observation — I believe they would.

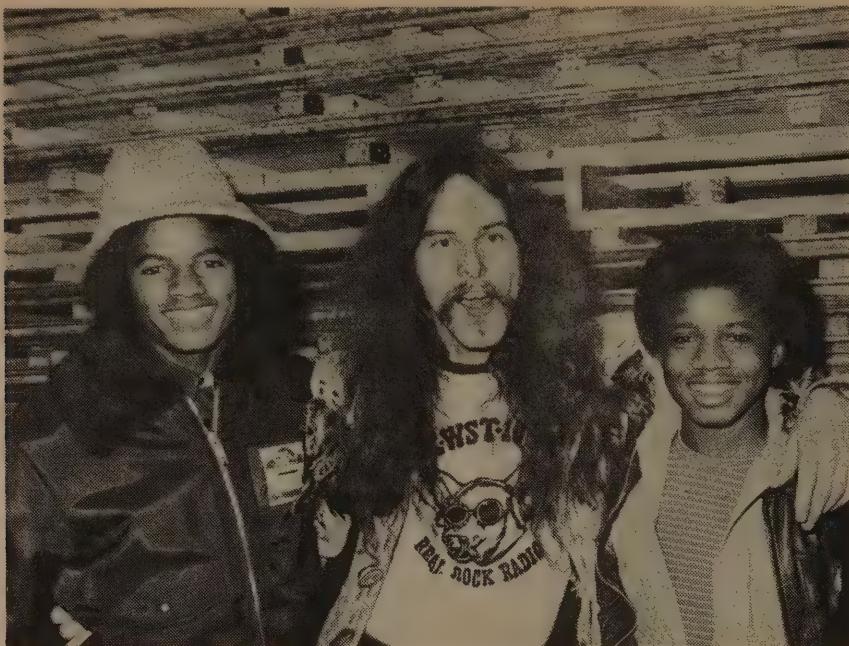
Which sets Ted apart in this strange decade, but which also does *not* set him alone. To wit:

Ted Nugent, his first album for Epic and, I think, his seventh album total, which was released in 1976, has been certified gold. *Free - For - All*, the followup to that one, has likewise (and in quicker time) been awarded the RIAA gold album certificate. And that's right that's a lot of albums sold and does not include his non-gold monsterpieces with the Amboy Dukes (including *Journey To The Center of Your Mind*). And that is not alone.

While he may not be able to write songs

"ZZ Top is the only one
who can hold a candle to
us in terms of intensity..."





Ted Nugent with Michael (left) and Randy Jackson (right).

that you can sing in the shower, he can certainly write rock 'n' roll (or, Songs You Might Sing In The Fireplace). And while live, he may not *match* up to Elton John, he definitely *flame-throwers* up to him. By which I mean, torch and sweat and more feedback from a guitar than you may be capable of standing up to in an asbestos suit. He started at 13 in Detroit backing r&b guys. He is now 27. He has a wife and two kids — to whom he can be demonstrably tender — and lives on a farm in Michigan where, when he is home, they eat meat that he has slain himself with his trusty bow and arrow.

Do not walk up to him and say: "Faggot."

Herewith an annotated conversation with Ted Nugent:

In Houston, before the release of his latest album, I asked him about it.

"You may need a concealed weapons permit to buy the fucking album. It's called *Free - For - All*. They should bring our stuff to DOA wards — heart massage and a Nugent tape."

After the near - burning of Houston, I asked if he thought he inspired violence.

"There are not many things left for people in life to sink their teeth into, and when they experience something like our intense, energetic music they have no where to go. They don't know how to express themselves so they start ripping brains out and sucking each others eyeballs out and burning the fucking auditoriums. You see, nowadays nobody has to even lift a finger to get through life — everything's made pretty easy."

"If there were no Ted Nugent, God knows what they'd do! Burn down convents and juvenile homes and kill people! What's a guy gonna do when he feels intense? Go home and beat his meat with a cinder block?? A guy could lift weights or go out there in the field and get some dirt under his fingernails ... There's no violent farmers 'cause they're out there workin' in the fields. There's no violent working people — I mean *real* working people, not some doorknob sitting on a stool in front of an assembly line at-

taching some pin to the Third - Differential - Cotter - Something of an Opel Kadett: His mind is distorting! You've gotta sink your teeth into something. Everybody should sweat everyday! Did you sweat today...? Well, let's get on it!"

How does Ted Nugent, resplendent in the back of a black Caddy limo on his way to the Dallas airport, describe himself?

"I do what nobody else in the world does: I play higher energy music than anybody else in the world ... Like that thing in Spokane, Washington where the guy pulled a gun on me (He's referring to an incident in the spring of '76 where a fan in the third row who perhaps got too much of the message, pulled out a .45), I never saw the asshole. I just heard about it when I got offstage."

Are you more mad dog or family man? I asked him after he explained how sweet he is with his family.

"I lead a life of two extremes really. One of the extremes is the ultimate chaos and attack on the road — city to city, concrete mass to concrete mass, audience to mass audience. And then when I'm off for a few days, I pull out and lead the ultimate placid life on the farm — but I'm not just sitting back and looking at the stars, I'm always doing something. I can't get next to sitting still."

Indeed, he later expounded upon the thrill of *really* stalking an animal in your deerslayer leather boots in the Michigan woods with your bow and arrow. And, on the other hand, two months later in New York at a party where he came to accept his latest gold album award, I observed him cooing - cooing with his new-born baby ... But, back on the road: I asked him: Will you ever get mellow?

"Perish the thought. When you want to get mellow, you go to sleep."

Do you ever want to do "serious" music? I prodded. Symphonies, maybe?

"I've already done four," he responded exasperatedly. "One called 'Scottish Tea,' one called 'Marriage on the Rocks / Rock Bottom,' one called 'Hibernation.' (All of which may be found on Amboy Dukes albums; all of which feature prominently

a guitar laid up against an amplifier — producing maximum feedback - ground zero — throughout.) Those are symphonies. Those are as much symphonies as anything. Anybody who wants to say, 'Nugent really thinks he's *something* calling his music symphonies...' — well, you bet your little ass I do! 'Migration,' 'Hibernation,' 'Marriage on the Rocks' stand up with any of the classics. Amen. If it was done with strings and woodwinds and brass and the whole symphonic set, it would sound far superior ... Not *far* superior, 'cause some of the early symphonies — I can't think of 'em, but I listen to a lot of that stuff — I really get off on." Here he hums a few bars of Beethoven's Ninth. "All those great things, Beethoven and stuff — my stuff holds up with that." Here he hums a few bars of "Hibernation." "Listen to some of those songs. Those are unbelievable songs. I've already written them!"

Who does Ted Nugent like in "contemporary" music?

"I consider ZZ Top one of the finest rock 'n' roll bands in the world — and the only one who can hold a candle to us in terms of intensity. I think they've made a step in the wrong direction with this theatrical stuff."

Would he say that his show is more cannibalism than carnivalism?

"Absolutely. You hit that one right on the pube head there!"

Has Ted Nugent heard any of the so-called punk rockers? The Ramones, for instance?

"I've heard their record stuff and I can see right through the whole thing. Sorry, I can see right through it. Sorry, Ramones, I can *see right through it!* I think it's a big fucking facade of Detroit MC Sishness. Just because they got the clothes and the looks ... They suck the big bone. That's about as fucking real as a paper dandelion. That's fifth generation bullshit. Contrived bullshit."

And what does he think of hometown Detroit?

"Detroit is the real rock 'n' roll capital of the world. Back in the '60s we created it from the vibrations there, the energy that was in the air. What we did — and do — was mandatory in Detroit. It was what the kids demanded — but you can't put your finger on it ... and sniff it when you're done."

Have you always been this way? I asked Ted, who spoke nonstop. A maniac?

"Well, not a maniac," he told me, laughing for the first time. "Just a livin' - it - up - mutha."

Did I say that in 1977 it's impossible to be loyal to just *one* band? I suppose I did. I also suppose I said a mouthful. A mouthful of white - hot ingots.

Sure, I love Kiss — inspite of their bad skin. Sure, I love Aerosmith — in spite of liver lips. And, of course, I sincerely hope (and believe) that, on the strength of a great first album and live show and what may be an even greater second album, the Dictators may finally rule the rock 'n' roll world.

BUT, Ted Nugent? Him, I'm afraid of. □

IGGY POP

by Lisa Robinson



Iggy: a rock and roll survivor...

Iggy's survived. With the help of his friend and producer David Bowie, to be sure, but mostly on his own steam. He told me, "Not a day went by during all the time I was having problems (read: drugs) when I didn't think that it was merely a week between gigs."

We got together when he was on tour in New York to talk over old times, catch up on what's happened since then, and speculate on what the future holds.

Lisa: You were so down and out in LA in 1975, what happened to get you into the hospital?

Iggy: Myself, all myself. No one advised me to, or anything, but I knew I had to. You know how people are, they keep saying things like 'you're not crazy Jim', 'you're great', 'here, have some of this'. I just knew that there was a great deal wrong with me. It wasn't even because of the drugs and all that. It was because I left the Stooges because I thought the whole thing was getting to be a very negative, nasty trip.

Lisa: You don't think it was from the beginning?

Iggy: No. In the beginning I don't really think it was. It just got so nasty and bad, I said to myself that I didn't care if I had to give up albums or bookings, I didn't want to go out and show myself to people like that. I left the band, and of course, sometimes when you take a step like that, things get worse before they get better. I just wandered around in the L.A., in the

street. I tried this group, or that musician, but nothing really clicked. I just think I wasn't a person worth much respect at the time. So I finally realized that the problem must be in me. I had a lot of excuses, you know. So I thought the best thing was to go into the hospital and get some discipline. Which is what I went in for.

They gave me a typewriter, and David sent me some paints, and when I came out, I knew what I wanted to do next. I took quite a while to do it, but I knew what I wanted to do.

Lisa: Do you miss the Stooges?

Iggy: Well, I miss a lot of people, you know? But not all that much really ... cause lately, the way I feel, more and more, well, it's not like what it was. When I started to rehearse with my group for this tour, I found I'm not quite willing to have people sort of invade my picture of things with theirs.

Lisa: But you were always the visual and musical focus...

Iggy: It only appeared that way, really. Of course I wrote the songs and did this and that, but the heart of it was no more me than the rest of the guys. And the audience too, you know ... because I'm really just the target. I'm the target for everything, the guitar, the drums, the promoter, and the audience. Everyone ZOOOMS in on me, so it appears that I'm shooting the shot. But really, I'm getting shot at. Shot at in a good way, of course...

Lisa: Is it a great relief for you to go onstage again?

Iggy: Oh yes. See, in between times, I simply never ever, for one minute, day or night, I would never accept that it was more than a week between gigs. I would never take a day even, when I wouldn't think about it, or figure out some little thing to do. Never, ever, ever, I just couldn't allow myself.

Lisa: Do you think you're very driven?

Iggy: Yeah. But you know, when I was first very young and I met you and a lot of people in New York, well, you know where I come from, and I was thrown into a scene that was very ... well, mondo. Do you know what I mean? And I think it turned me a little bit evil.

Iggy: But it's not exactly like you were some shmuck from the Midwest, you were pretty smart and all...

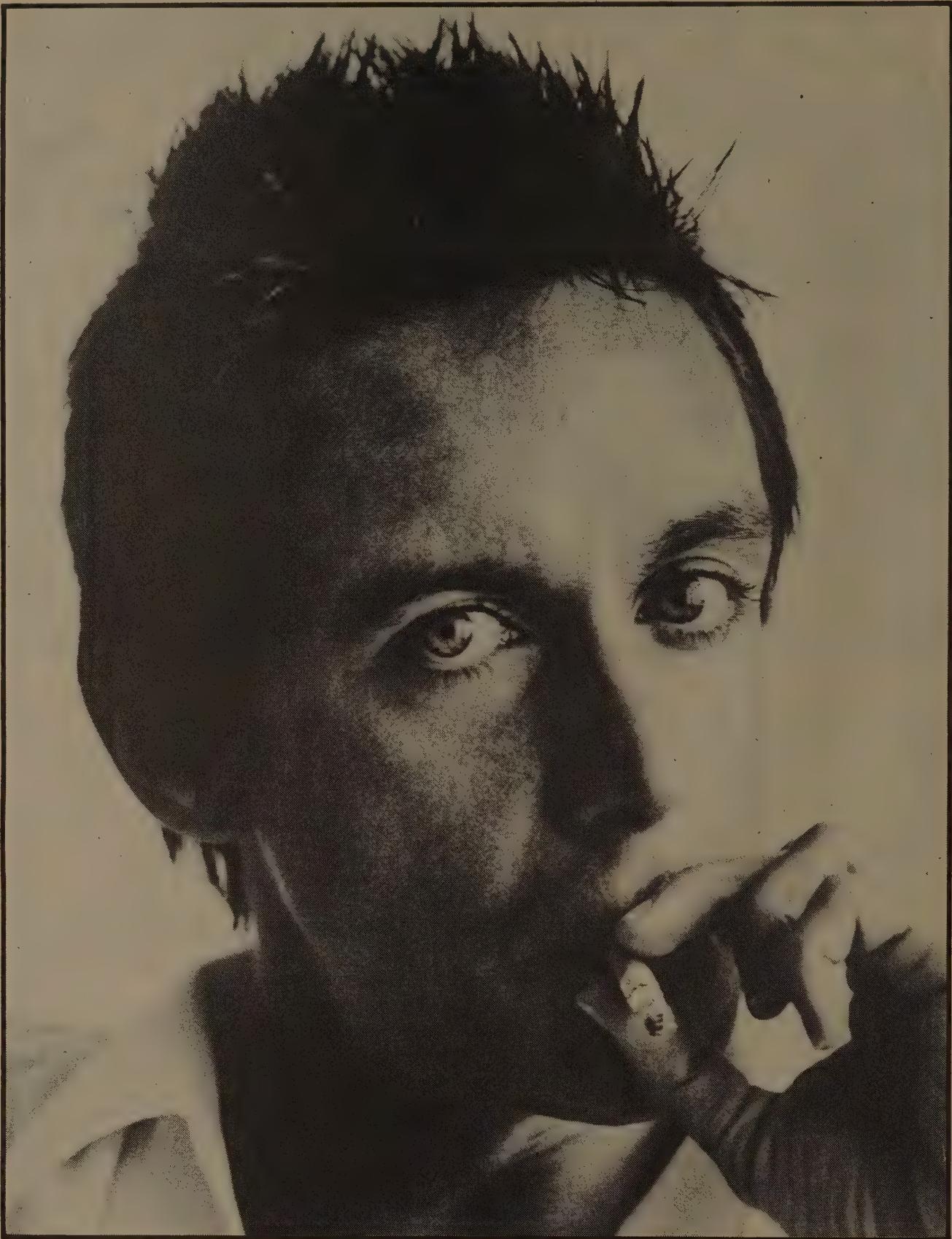
Iggy: Sure I'm smart, I know that. It's just that I think my values are better now. I'm just not pessimistic like I used to be. I don't know, something's changed. I can't really figure out what it is. Even when I go onstage, I'm still nervous, terrified even, but it's just different. I hope it stays as good as it's been staying.

Iggy: You're pretty lucky, too. I mean you've fooled around with some heavy stuff...

Iggy: Yeah, there were six or seven times I should have been dead.

Iggy: How do you feel about all that now? Is it under control?

Iggy: No. I feel I'll always be in a



dangerous position. And it's just something I have to live with, you know? There'll always be times when I'll make myself bleed. There's always going to be times when I won't be strong and I'll do the wrong thing. But that's a more realistic way of looking at it, rather than pretending that I'm a little lamb. I'm not a

little lamb.

Lisa: Are you well - disciplined? Or do people still try and lead you astray?

Iggy: I would say I'm extremely well-disciplined, but on the other hand I'm in the middle of a tour right now and I'm scared. I'm terrified of people doing that number ... Nobody's that strong, really. I haven't

had any problems really, but my memories ... my memories are so strong that if I breathe them you would probably...

Lisa: O.D..

Iggy: Yeah, that's right. They're so strong that even the slightest thing that will trigger them off will make me go 'uh-oh'

... But on the other hand, it works for me, because when I work a sixteen-hour day the people around me respect me.

Lisa: What do you mean a sixteen hour day?

Iggy: You know, rehearse, perform, interviews, check the sound, do personal things with the guys, overlook the travel arrangements ... It's made me respect myself. It's good to get up in the morning and feel that I've got will power.

Lisa: You know, you were made so much a symbol by your audience ... all these people who turned you into some kind of legend...

Iggy: Well, I know why they do that. They do that because it's that I'm stronger than my audience. I'm a very strong person. I've got a lot of strength. It's like if a weak person has a weakness, your weakness is therefore small. But a strong person with a weakness — well, it's very big. And a lot of people just want to see their weaknesses magnified in me. I've always known that. But others want to see their strength magnified in me. I think I probably attract people because I'm probably just the opposite of a lot of people. But I don't know. It might all be a heavy responsibility except that it all takes place within a context of a musical entertainment that I provide.

And that's such a clean thing that it puts all these other things in perspective where they belong.

Lisa: Do you think it's a clean thing?

Iggy: Yes, I think it's damn clean. And I think you'll agree in the new show I'm giving people a lot more than I ever have. You know what I used to do. I used to come out, do four songs, and fall down. I would always do the minimal amount to make myself look good. Now I do it the other way around. I sacrificed the thing of worrying how I look so much, and want to give the people more. And it gives me more too, because when I come offstage, I feel so energized. I put out a great deal more energy now than I ever did.

Lisa: Do you think that people are going to be disappointed because you're not throwing up or beating yourself to death or bleeding?

Iggy: I hope that anyone who would be disappointed by that would just not come to my shows. Because those were never the sort of people I wanted at my shows.

Lisa: Did you not like yourself when you were doing all that?

Iggy: Of course. That's why I did it.

Lisa: What about if you're eighty years old and people still write, 'Iggy — who used to hit himself onstage'...

Iggy: Well it's the same thing as in 1969 when my first album came out and in Detroit they wrote, 'Iggy, who used to do this and that, who used to just make noise, now he's made an album and it's all songs.' And, 'he's sold out and he's washed up.' And that was my first album. After the second, I disappeared and they said, 'ah good, that little bastard's out of the way, he's old hat, he's not fashionable anymore.' I know what goes around. I know what people say.

Lisa: How do you feel about being fashionable?



Iggy: I think the whole basis of fashion is contempt. I think the whole idea of fashion and style expresses a preference for abstract aesthetics in opposition to human values, and expresses a contempt and rejection of human values.

Lisa: Do you think people are afraid to deal with human values?

Iggy: Yes, in fact I know they are. That's why I called this album *The Idiot*. Because there's nothing harder to say about yourself than 'I am an idiot.' The fact is, there are a lot of idiots walking around. But if you want to ask one of them to say that about himself, he'd get very sort of — well, he wouldn't know what to do.

I am a bit of an idiot, really ... I know, sure I'm intelligent, and blah, blah, blah ... and I've also suffered a lot. But just the same, I'm not that far removed from any other fool or idiot. I just thought that title was right for what I wanted to say on that

album.

Lisa: Is this the album you wanted to make?

Iggy: This is the album I wanted to make ever since I got out of the hospital. I knew exactly what I wanted. But the things people wrote about it ... I don't know, it sounds much more threatening than it is. There's a problem, because I'm not a very compromising sort of person and I choose this music on the basis of the feelings it provokes in me, period. Then I go and present it to other people on the assumption that it will provoke the same feelings in them. And of course, I consistently fail at that, because it never sounds the same. I'm going to keep on trying, but I think I'll probably just keep on failing at it, really.

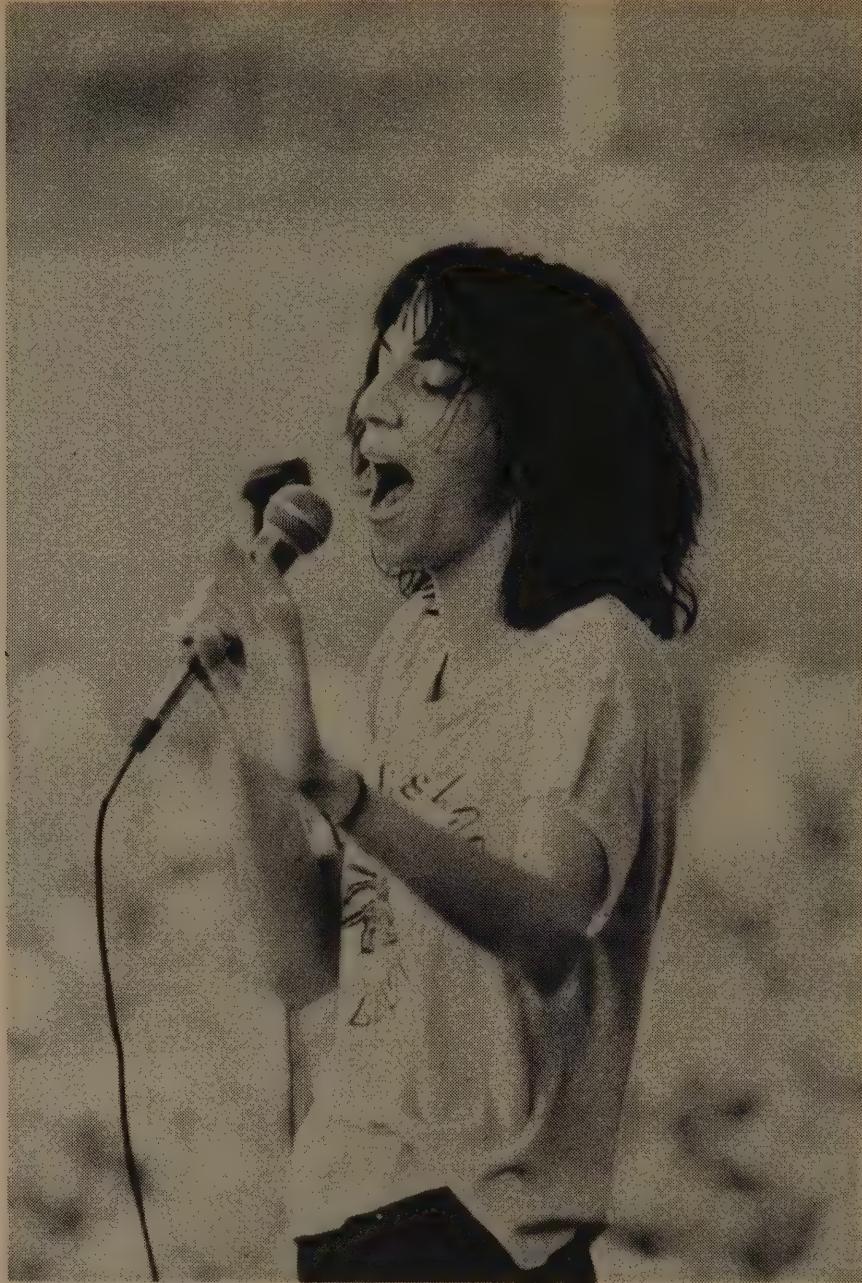
For me, it's my album of freedom. I'm free, do you know what I mean? I love this album. I'm not saying it's a great album or some fantastic work of art, but I love it. □

PATTI SMITH

Decoding Radio Ethiopia

With Lisa Robinson

Part 2



Richard Robinson

"One of the cool things about getting successful in rock and roll is keeping the traditional joys about it ... I ain't gonna pretend that I don't get a kick."

LR: Did the road tighten the music?

PS: I think it was about seventy per cent the road and rehearsal ... But a lot of the songs on the record weren't really worked out when we started playin' again. "Ask The Angels" we wrote in like three days and "Poppies" we did about four days before the Central Park concert, and at that show we just jammed it, so it was real new. But I think that Central Park show did a lot for us, because we had just gotten Jack to work with us, and we were all excited. Because here was a guy who had his shit together, I felt artistically strong, and I was happy to have someone who would leave my art alone and just work with the guys.

John (Cale) used to say to me, 'I can't work with you, it's like looking into a mirror', and now I understand that. Jack more mirrored the best of the boys than he did me. He came in and he got everybody like soldiers. He would say 'you don't have an ending to this song?', you're hung up?, well, let's write an

ending'. You know what I mean. He just got things done very fast and inspired a new confidence. Plus that gig in the Park was like a celebration, it's like "Ask The Angels" is a celebration song, but sort of specifically dedicated to the kids in California.

LR: California??

PS: Well, it specifically mentions LA, but it's really San Francisco, because that's where we first got our most maniac fans. Kids are more maniac in Berkeley than anywhere else in America. Even more than CBGB's. It's just so incredible. Like see all those gifts, those little presents in that box? All from California kids. And it's not just the presents ... they'll scream and do interpretive dancing. They don't give a shit about being cool. The East Coast is much more hip, no question about it, but the West Coast — well, it's artificial ground. It's not real — California itself isn't real. LA is fantasyland. And the people, it's all fantasy there.

So the people have more abandon. But

"Ask The Angels" is a celebration ... See, I think this time around rock and roll is going to get a shot in the arm from New York the way it did from San Francisco in the 1960s. I think all the New York groups will be signed whether they're good or not. I think it will be a big phenomena.

LR: Still? It seems to me that whatever it was, it's over...

PS: To us, yes...

LR: Plus, the best of "it" is maybe three groups...

PS: Right, just like San Francisco.

LR: Also, none of you sound alike. Television and you and the Talking Heads and The Ramones aren't anything at all alike...

PS: Well, we all mixed and melded ... but also, those will be the ones that are around the longest. I want it all to happen all over again, but the thing is, that song, which is about what's happening in New York, is really dedicated to the kids in California. Because they gave me the

courage to push myself in rock and roll. It was the California kids who really did it. California kids really screamed ... I mean really screamed and were maniacs, and — I hate to say it — but it made us feel like rock and roll stars.

So this song is about new things happening, new energy rising and rock and roll happening again. I feel real strong inside me. It's centered on the emotion and movement coming out of New York but it really comes out of that confidence the kids in California gave me. You don't know what it was like for me to have those kids just coming into the club on their motorcycles and screaming and bein' real cool for me but never cooler than me. That's the difference in New York. The audience always tries to be cooler than the performer, where in California they give up that right to the performer.

Also, I wanted always to write a dance song .. so we did "Pumpin'" ... See, in France me and Lenny went to this discotheque in Pigalle, I can't even remember the name. And that Vicki Sue Robinson song — "Turn the Beat Around" — was playing and I loved it. I think it's wonderful ... I love disco music, the band hates it. It's just like a hook that

gets you ... Anyway, Lenny and me really got into this whole thing of dancing like boxers, like Muhammad Ali and George Foreman, but real subtle. And I started thinkin' that everybody likes to dance but some people don't feel cool dancin', or they just don't move cool you know?

I'm not a great steps artist but I know I move cool because in Philly or Jersey in the sixties that was the main thing. It didn't matter how many steps you knew if you didn't move cool ... so I figured I'd make up a dance where you just can't blow it. All you have to do is move like a boxer and boxers are cool because most boxers are black and they always move cool, just watch Muhammad Ali. So that was "Pumpin'". I'm getting it down, and it's like got all the qualities ... fists in the air and real subtle movements, just like a dancer ... like a boxer ... like James Brown. James Brown and Muhammad Ali are the same guy only James Brown is humbler.

LR: Didn't you originally tell me that you wrote that song, or that dance, for Dylan?

PS: Well, when I went to his rehearsals, for the Rolling Thunder tour ... I really felt that he had enough people trying to ... either totally drain him or be behind him, but you know, so many people he had to

give a piece of himself to. And I don't want just a little piece of him, I want a big piece. I don't want to sing backup vocal, is what I mean. I mean there's nothing wrong with that, but I'd want to make him improvise.

LR: Did you tell him that?

PS: Yeah, I told him there was no space for me on that tour. And he knew it but at that point it was so early in my career — quote unquote Dylan, my career — and he felt I should be exposed to the public. I thought it was really sweet of him, but you know, I can do that...

LR: Had you met him before he came down to the Other End to see you?

PS: Well, I had shook hands with him... *LR: But he must have been aware of you, between all the stuff you wrote ... and Neuirth...*

PS: Oh yeah, he knew my poems and stuff ... also I waited on him in Scribner's when I was very young. I tried to sell him the biography of Alexander The Great. As soon as I saw him walk in the bookstore I ran downstairs and changed.

LR: What??

PS: See, my rock and roll clothes were in the basement vault at Scribner's ... I used to have to dress like Anna Karenina there, in these knee socks and skirt, and my hair in pigtails because it was a respectable store and I had to look respectable. But when my job was over each day I'd go and change into these boots like Keith had ... So I thought, 'I can't let Dylan see me like this, I can't wait on Bob Dylan in knee socks and pigtails.' So I went down and changed and I almost lost my job. Anyway, at those rehearsals ... I just told him what I always tell him ... that I think we could do something great together because he was such a great improviser. I suppose that creation is improvisation, but I'd like to see him do it onstage. I mean, not challenge him like in a duel, like I have a lot of things I want to do...

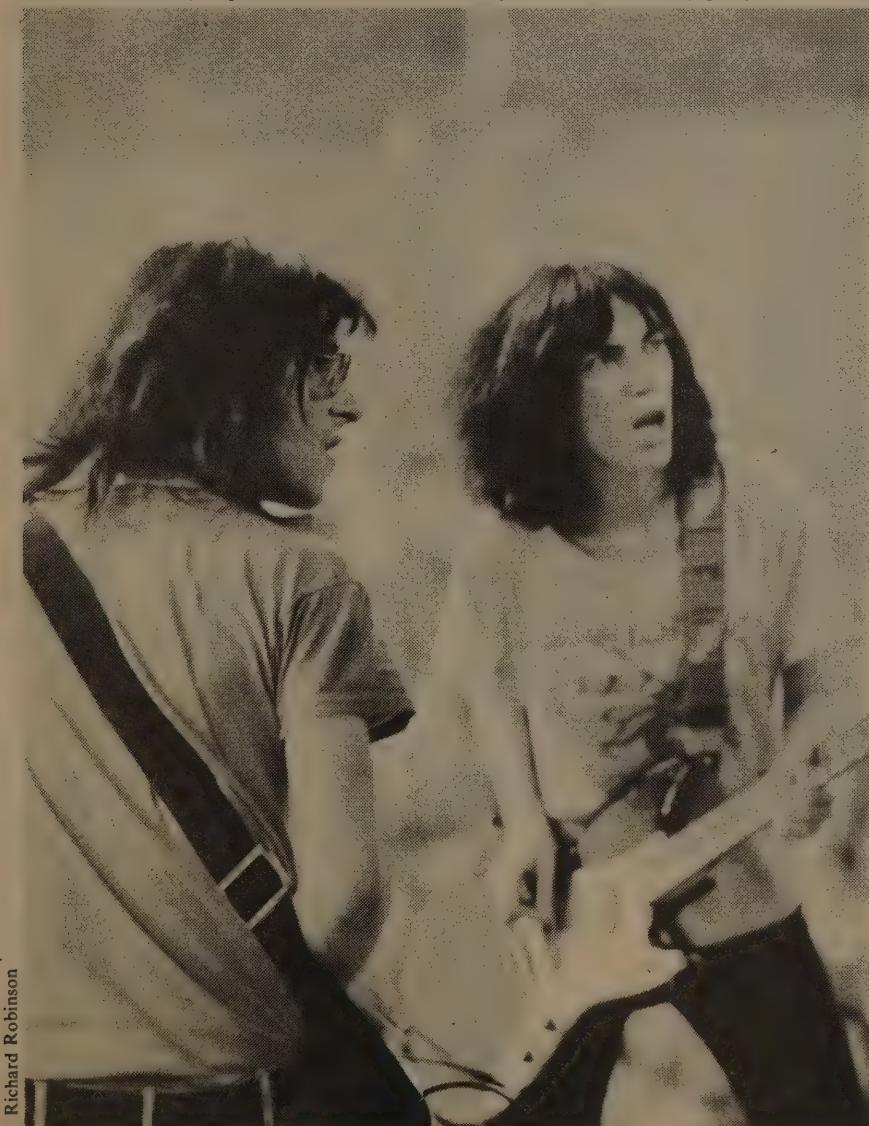
LR: Who do you want to challenge like that?

PS: Ted Nugent. I'm gonna have a guitar battle with Ted Nugent. Lenny's gonna be my second. In fact, I hereby through *Hit Parader* challenge Ted Nugent.

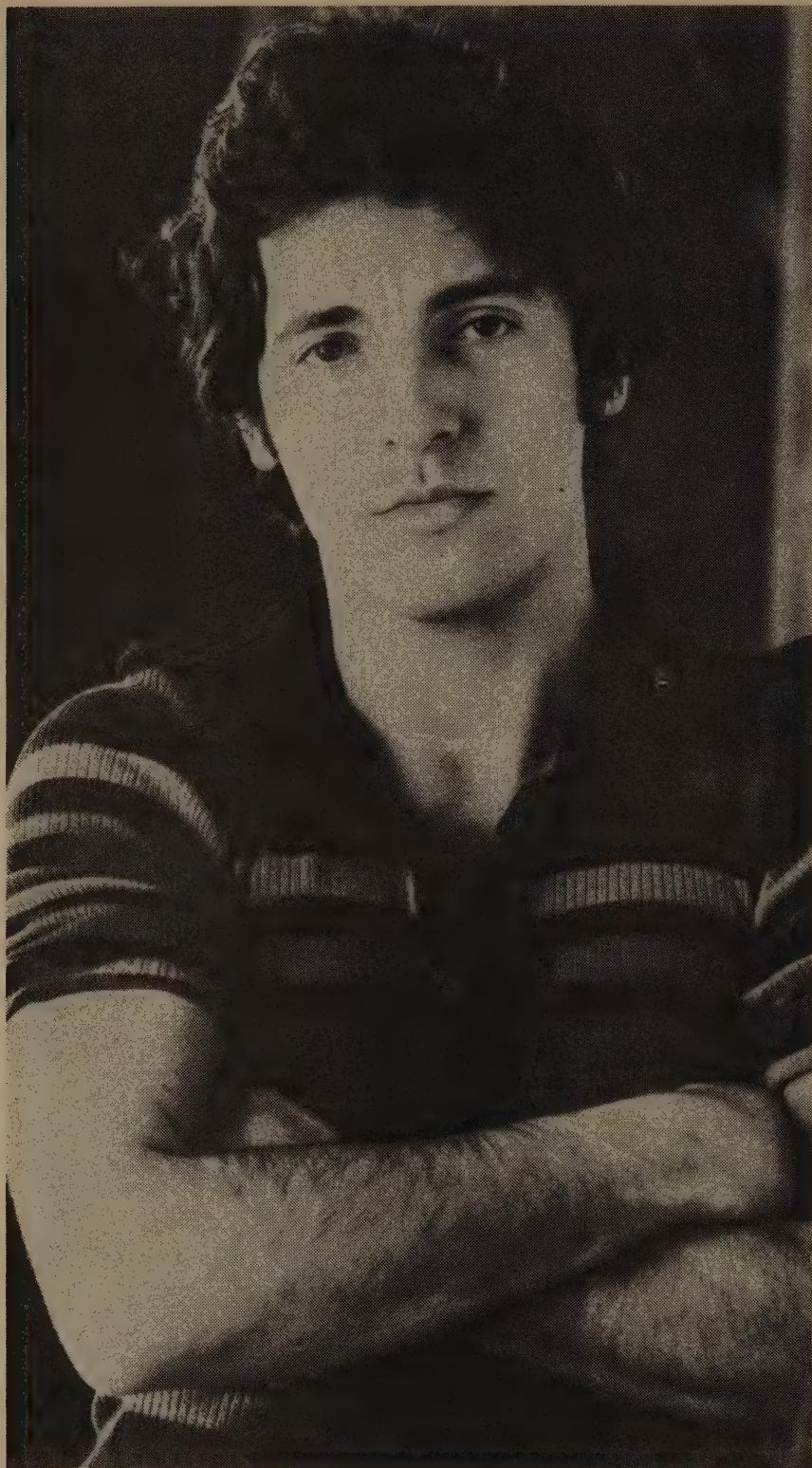
LR: When?

PS: Anytime.

But to get back to Dylan, he really hammered it into me that my improvisation was a gift that I had to nourish and hold sacred, and that's how he inspired me and how he pushed me. And I would like to push him too. And when I was leaving I said, 'Look, you're doin' a song about a boxer, without a guitar, with your hands hanging by your sides.' I said 'look at those fists' ... he's got great little fists, his hands are exactly like Alan's, double-jointed thumb and the whole thing, and I said 'look, you're helpin' to save a boxer, you know, you love a boxer, you have some boxer in you, be a boxer'. I said, 'you know, move those fists, don't let them hang at your sides, you want to punctuate the air'. And he laughed and said 'People'll say I'm imitatatin' you.' And I said, 'well, I imitated you for twelve years, you can spare a little imitation.' *To be continued.* □



Richard Robinson



"It seemed like a big thing happened ... but it never really happened..."

Consider what Bruce Springsteen has had to contend with these past few years. The victim of a record company advertising campaign that labelled him "the next Dylan" and "the future of rock and roll." Bruce then endured a press deluge that included covers of both *Time* and *Newsweek* (in the same week) and subsequent backlash.

Most recently, the burden is an unpleasant lawsuit with his former manager that has caused financial problems and prevented Bruce from recording his fourth album.

Yet, when we spoke in Chicago in the midst of Bruce's (February) seven-week tour, he was in good spirits. Wearing a white T-shirt and blue jeans, (his only rock and roll star touch was a tiny diamond in his left ear), Bruce relaxed on a bed in the Lake Shore Drive Holiday Inn and talked until four a.m. with humor and feeling about what's been happening lately.

When he opens up, Bruce Springsteen seems the tough guy with a heart of gold. He is totally unpretentious, lacking arrogance, and despite the obstacles, is completely committed to his rock and roll life.

* * *

HP: How did all the press you received affect you?

Bruce: I never took it all that seriously. That stuff is here today, gone tomorrow ... It seemed like a big thing happened, but it never really happened. There are a lot of places in the country where I'm not that well-known, but people think I'm bigger because of all the attention. I sort of didn't want all that to begin with, but certain people said, 'go, go, go, go' and I said, 'oh ... okay.' I can take anything that's thrown in my direction, I'm Mr. Take-It. Not be abused by it, just take it, channel it, put it in perspective, and then turn it into some kind of thing that's gonna work out, that'll give me strength to go the next mile.

HP: Did you ever worry that you liked the attention?

Bruce: What you dig is the respect for doing what you do, not the attention. The attention, without the respect, is nothing. It's jive. Attention ... nah, nah, I didn't like that. There didn't seem to be too much to like you know. I don't understand how to get off on that, exactly. You don't hate it ... but attention, is not what is good. Plus I was always the kind of guy who liked to walk around and slip back in the shadows.

The whole thing about the rock business is that there's like a faucet. It's either off or it's on. It's either on full blast, or it's off. All that stuff that was happening to me, well, it wasn't where I wanted to be. At least not at the time. I wanted to be successful, but I knew what I was doing. I felt secure with what I was doing musically, and then I felt that there were some people who were blowing it for me.

So I went through a short thing where I sort of tested myself out. I had to think about how much I really believed in

BRUCE SPRINGSTEEN

by Lisa Robinson



Bruce and the band strike a moody pose for the cameras.

myself, you know. I'm sure everybody goes through that. Mostly I kept to myself. I didn't like to talk about it too much. It was facts of life, and nothing anybody could do anything about. I rode with it, that's all. I rode with it.

HP: Jon Landau wrote a review of you which was later quoted in an ad where he said you were the "future of rock and roll." When did this happen?

Bruce: Oh, Landau seen the future around 1974. (Laughs) I think he caught the future around '74 ... '75, in Boston. But you know, if you read that review, instead of the ad which was a real mistake, you would see that the review didn't really say that. It was a very long piece,

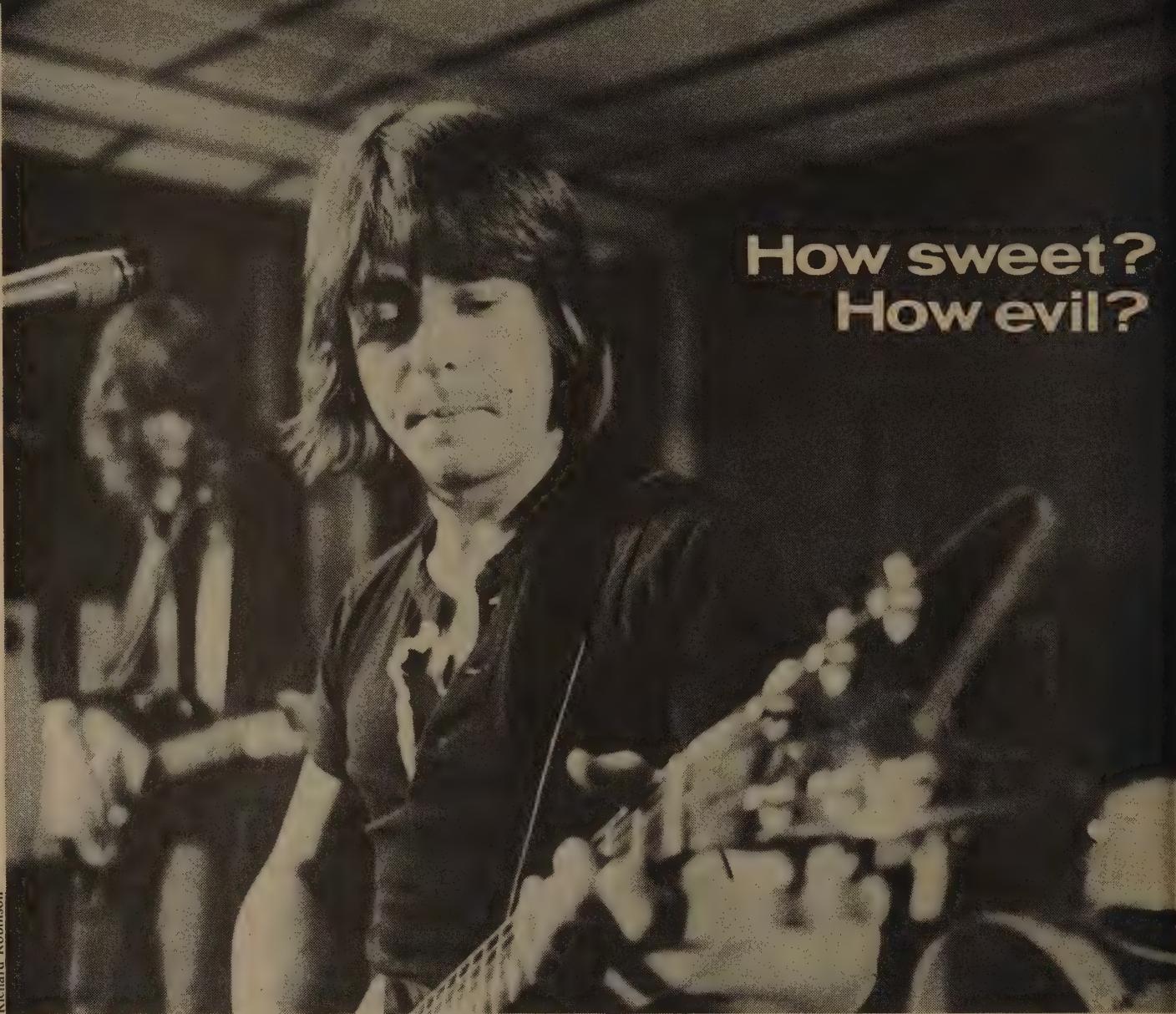
and he wrote a lot of stuff ... about what he was into as a kid, and how when he saw our show it was like seein' parts of his past, and he also saw the future. But that ad was a real case of out of context. The whole review was probably one of the nicest things ever written about me, and I'm usually real skeptical of that stuff, I don't trust it, you know. Anyway, when I saw the ad, with that quote whipped out, I went 'uh-oh ... this looks like ... bad advertising.' and I called the company up and said, 'Hey, get that ad outta the papers man, are you tryin' to murder me?' *HP: How do you personally deal with the politics of what you do? Like having to talk to a lot of people backstage...*

Bruce: Well, I can get into talkin' to people, especially talkin' to the kids outside. Because you gotta do that, they've got something to say, and it's important to hook up there. Most people are all right, and I just read them as I go along. But I keep my distance. You gotta keep a certain distance...

HP: Do you feel you have anyone you can really trust?

Bruce: Well, there's certain people ... but in the end, it's always myself, no matter what. I don't think you can completely trust people, everyone has a breaking point, and there's a point where, when it really comes down, I think everyone will

(continued on page 74)



How sweet?
How evil?

Richard Robinson

A new line-up for Derringer, but the hot rock and roll continues.

DERRINGER

by Richard Robinson

I tap out the number on my phone and the buzz and click of the long distance call makes the needle on my tape recorder bounce. The line rings a couple of times and then a voice comes on wishing me a good evening with a southern drawl and just a moment we'll connect you to Rick Derringer. It's another Holiday Inn somewhere in the south and Rick is on the road with Derringer but taking some time out to speak with friends back in New York City about his latest album, *Sweet Evil*, on Blue Sky Records.

"We wrote bits and pieces of all the songs on the new album all during our last year of touring," Rick explains as I ask him how the song and title *Sweet Evil* came about. "*Sweet Evil* was one that I was working on starting with the chorus. I had the chorus in mind for it and I had the music in mind all through the whole last tour but it didn't get finished until we came off the road during the time we went into rehearsals for this album."

Rick explains how the band has developed in terms of recording. Their

first album, *Derringer*, took about two months. Then they went out on tour for almost a year, opening for acts like Aerosmith, then they came off the road to start work on the second album before heading back out to open for Foghat. "We took about a month this time as opposed to two months the last time," explains Rick. "It was a month between the road and recording, to get it together in pre-recording. We started thinking about the second album right away after the first album. All of us started thinking

about new songs. I think some of the guys have already started working on songs for the third album. But that's the way we'd like to try to do it. We'd like to try to make it a situation where even though it's hard to complete a lot of writing on the road, it seems like the best place to accumulate all the ideas. We try not to waste any time with it because before we know it, three to five months have gone by and it's time to start collecting all those things again and if you haven't accumulated them there's nothing to collect!"

One change between the first Derringer album and the second was the use of Jack Douglas as producer. Douglas has produced Aerosmith, Patti Smith, Starz, and a number of other artists. Rick produced the first album himself and the switch to Jack Douglas was an interesting change of pace. Rick hadn't had another producer other than himself since *All American Boy* some time back. I asked Rick what the reasoning was behind using Jack Douglas.

"I think that when you're producing yourself or your own group the best thing you can possibly do is give people an accurate picture of it," said Rick. "On the other hand, and sometimes that's the best anybody can do, but I think sometimes an outside producer can bring something you can't have producing it from the inside. The outside producer can kind of build on or elaborate on what he sees as an accurate picture of you."

As a producer himself, I ask Rick what he expects from a producer. What does he expect him to do for a band and an album? "Anything he can do," says Rick.

"Any part along the line where he feels like he can make a suggestion that might be an improvement. He doesn't have to be schooled necessarily as a musician but he can still make I think musical suggestions as much as any other suggestions. We expect him to basically see us as something and make the most out of that as well as helping out wherever he can. That's a lot of stuff. Our primary concern is to have a person who is objective on the outside. But it's hard to do, because that can't just be any person, it has to be someone who understands all the different things a producer can be or might be or shouldn't be. It's a really tricky job."

One of the elements on the new Derringer album is Danny Johnson who is the other guitarist in the band. He sings two songs on this album. I ask Rick if they'd planned it this way. "We did this pretty much the way we did the last one. We completed a bulk of material and then we kept whittling that down through the rehearsals and right through the recording until we ended up with ones that were all left on the album. I think Danny had four or five probably at the beginning. At one point we probably had sixteen or eighteen song ideas, that got narrowed down to about eleven or twelve that we finally recorded and then out of those the eight were chosen to go on the album. Two of them just happened to be Danny's. I think that's one of the things that shows maybe a little growth in the band, you can see that he wrote one on the first album, this time he wrote two."

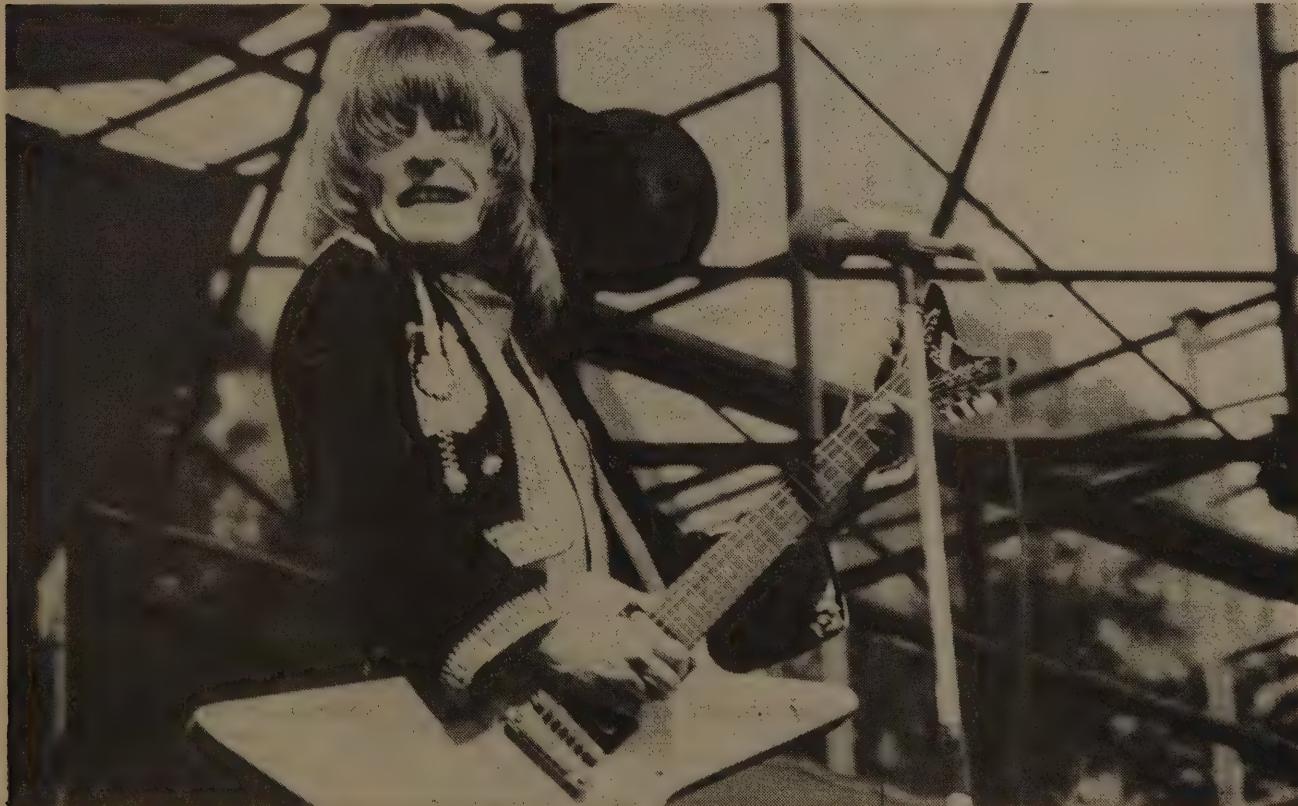
Rick points out that he himself has written more of this album than the last one. "There is some growth in the writing," he says. "The band sounds more

like a working unit on this album rather than the dream or hope at the beginning."

Speaking of dreams, I ask Rick what he thinks about how the band has developed; what he thinks about between the time Derringer first went out on the road and now a year later when they're on the second leg of the experience. Has the band changed? "I think it's just becoming more what we really wanted it to be," says Rick. "In the beginning we might have injected a song like 'You Can Have Me' because maybe we weren't sure if it was going to go that kind of a direction, if it does we should be covered. But the songs like 'Let Me In' and 'Beyond The Universe' and 'Sailor,' 'Comes A Woman,' that kind of stuff is probably the stuff that we felt most comfortable with and as it turns out that seems to be the type of material that works."

"When we first got together we all knew what we hoped the band would be but you never know until you play together for a long time, know each other for a long time, what people really like, what kind of music's gonna turn them off, what kind of music they're gonna get bummed out with, and what they're really gonna grow into. And I think if anything, the band has just grown like in the direction we all hoped it would. It's more of a rock and roll band than ever."

And with that I left Rick in the rock and roll night at the Holiday Inn, on the road with Derringer rocking and rolling across America as they build and grow into what they hope will be one of the best rock bands around. If you want to know how it's coming along, see them in concert, you won't be disappointed. □



Bob Gruen



Striking gold the first time around.

TOM SCHOLZ BOSTON

by Lisa Robinson

With an album that was certified gold a mere sixty days after its release, and platinum less than one month later, Boston is easily the hottest new group of the past year. Their debut lp, (simply titled "Boston"), is, in fact, the fastest selling debut album of any group in rock and roll.

And yet, this phenomenon didn't just happen overnight, although some people seem intent on spreading that myth.

"It makes me furious when people say we haven't 'paid our dues,'" says Boston leader / guitarist, Tom Scholz. "We'd been working for ten years professionally without anyone knowing who we were. I was making tapes in my basement, the other guys (Brad Belp, Sib Hashian, Barry Goudreau, Fran Sheehan) were

playing in bar bands."

HP: How do you feel about such an astounding success?

Tom: Oh ... not too bad...

HP: Did you think that anything like this would happen?

Tom: No, I never expected anything like that. I was happy when it hit 200,000...

HP: What do you think it is that hit such a responsive chord in so many people to make this album take off the way it did?

Tom: I don't know, I was wondering that myself. I think it has kind of a wide age appeal, I don't think it's just kids that bought it. That's not why it sold so fast. I think it sold fast because our managers got it to a few key radio stations when it was still a demo. So it got on the air pretty

quick, and that helped it to catch on quickly. I don't know, I don't know too much about the business...

HP: Is it true that most of the album was done before you signed?

Tom: Yeah, most of it was done in my basement.

HP: What about the rumors that only you play on the record?

Tom: Everybody in the band played on the record. I did more of the work than the other musicians, simply because the recording was to be a copy of the demo, with a better job of producing the drums. We had toyed with the idea of releasing the demo tape, and I decided that the drums weren't quite up to par, and we wanted to take a shot at recording it. Everybody wanted everything else to stay the same. So since I had done all the work on the demo, I ended up doing a great deal of the overdubs on the album. But, for instance, Barry played the lead on "Long Time," and did a really good job, and Brad's on, and Sib played all the drums except for one number - "Rock & Roll Band," that was done by another drummer, Jim, who had worked on the demo. And of course Brad's contribution vocally certainly can't be denied.

HP: Were the vocals done afterwards?

Tom: Well the time thing went like ... we started working on the thing when I was still working at Polaroid, we did it in the evenings and on weekends before we actually signed the Epic agreement. And we

had it seventy to eighty per cent complete at that point. Then, after we signed, we took the tapes out to LA and did the vocal overdubs out there.

HP: It's really unprecedented for this to happen so fast, and when the record began to take off, did you panic and say 'uh-oh', we'd better put a stage show together?

Tom: It had always been planned that as soon as the album was done, we'd start rehearsing for the live thing. But we thought we'd be opening. Our managers had said get together a thirty-five minute set, that's all you have to do for the first year. So we did that, and that was easy. Then, about two weeks before we went out on tour, they said, 'hey, guess what — you're doing half headline dates, so make it an hour and fifteen minutes'. We were pretty low budget at that point, we weren't making any money, so the equipment at that point was all pretty low rent...

HP: Was it hard to reproduce the music onstage without the use of the machinery you must have had at your disposal in your studio?

Tom: No, actually we didn't need any involved equipment for that. What we needed was just standard stuff, and replacement heads and amps, stuff like that. Which we didn't have for the most part when we started the tour. A lot of this technical hype thing was done by the record company, much to our dismay...

HP: Well, didn't you sort of pose in some spacey outfit for those ads and stuff...

Tom: No, I didn't pose in that costume ... I still think I oughtta sue them for that, they took a picture out of something else and stuck it on that ... When I saw it I flipped out. I had such a knock-down drag out thing with the people in the marketing department ... What happened was one of the guys in the marketing department took one look at the album cover and said 'That's it! Science!' Up to that point their ideas for the album cover had been a head of Boston lettuce — that was their best idea — a Boston cream pie, and a collage of street signs that said "Boston," which was an idea that had been rejected by Chicago a couple of years ago. They even sent us the rejected album cover like, 'here, isn't this good enough for you?'

So this guy gets the science idea from our album cover, but in fact, it was anything but. This album was recorded in a basement on obsolete equipment...

HP: Do you think you'll ever be able to shed this image? Especially with your background, MIT degree, and so forth?

Tom: Yeah, it gave us some trouble when we started — especially people who hadn't seen us on stage, or writers might have listened to the album from a real bad viewpoint, like it was an automatic version of the Monkees. But I think we're overcoming that now. Because we do the music onstage, and we do it with the almost identical arrangements as on the album, plus we add some things. And there's no synthesizers, no pre-programmed tape machines, none of that kind of stuff.

HP: Why would you be adverse to that kind of image, or to the idea that you are competent in that area? I mean it is 1976 and music can be put together in that way...

Tom: Well, as far as the technical thing of getting your song on the tape, there's no denying that that is extremely technical today, and it does require a lot of knowledge in different areas. But as far as that ad campaign was concerned, they were implying that it had something to do with the music ... and it doesn't have anything to do with the music.

HP: You would rather be perceived as more human...

Tom: Well, rock and roll to me has always been — especially in the old days what I really liked — was four or five guys with guitars, just crashing out some rock and roll boogie. And that's what I more or less like, and that's what we do onstage. We don't even have your standard flashbombs.

HP: Do you think you will?

Tom: No, not your usual run of the mill stuff. We're talking about doing a couple of visual things based on the album cover, perhaps ... but I don't think we'll go into any of the standard — you know, taped introductions and that kind of garbage.

HP: Now this is your music, right? I mean it's essentially your creation...

Tom: Well, I wrote most of the songs, yes...

HP: So, as to your role in the band, obviously you're the leader of the band. Does it put you in a difficult position? Do people think you're some kind of dictator? Do you get all the money? Is the rest of the band on salary?...

Tom: No, no, it's an even split for record royalties and performing income. I think I'm in an ideal situation, and everybody's happy ... See, you have to understand that all the guys in this band, including me, have been playing for ten or fifteen years semi-professionally, and none of them have ever had anything that was in any way successful. I don't think any of them have ever even done any recording at all, before this. And we're all over twenty five, and been playing in bars or whatever we could for all this time, and this has just been a fairy tale. So, everybody's happy about it, period.

As far as my role — I think everybody respects everybody else in the band for what they can do. I try not to be dictatorial when it comes to arranging the tunes; we usually play it within the band and tape it a few different ways, and have a lot of people have inputs into it. I trust my judgement up to a point, but you can't run it totally and have a happy band, and that's important for coming onstage.

HP: Are you irritated when people assume that you're an overnight success, like if other bands get jealous and think you haven't paid enough dues...

Tom: Well, a lot of bands did, apparently, although I don't know them. It doesn't irritate me, it makes me furious. Because like other bands, like Aerosmith — they were trying to make it and they were on the same level we were when we were starting to put a serious effort into it. I

was putting a lot of money into it, and this was about six or seven years ago. They were just starting out too. And five years later, I was still playing down in the basement, and was twenty five thousand dollars in the hole, and hadn't had a vacation in years, and nobody had any idea of who I was or who the band was, and they were playing for thousands of screaming fans.

And the same thing with somebody like Peter Frampton, who everyone says paid his dues, which he has. He played for a long time in semi-obscenity, but on the other hand, he was out making a living, and playing for people who were listening to his music, and we were separately trying to make something happen, Fran and Sib playing in bars ... I think that we paid more dues than anyone I know of in rock music...

HP: Were you very driven? What kept you going?

Tom: I was beginning to wonder. In fact, frankly, that was my last demo tape. I'd made a lot of really heavy decisions up to that point, and at one point I really wanted to get out of the city, but instead we bought a beat up old Scully 12 track studio. The whole thing had gone on for about six years, and after I finished that tape Cindy and I went down to New York together and I said this is it, if something doesn't happen with this one, I quit. I had seriously made up my mind, so it was amazing that it happened ... Looking back on it, I can still hardly believe that it worked out.

See, the band had actually been together as long as six or seven years ago. Barry, myself and Brad had started doing demos long ago. And Sib and Fran had both been in the band at one time or another. About three or four years ago I stopped playing out altogether; I thought I could be constructive if I just worked on music and recorded and worked during the day to make the money to do it. So the band was semi-retired for a few years, but it was there and everybody was sort of keeping on...

HP: Do you like being a rock and roll star?

Tom: (Laughs) Well listen ... I love playing rock and roll...

HP: Can you believe that you're rich?

Tom: Well, I haven't had any time really to think about it ... but it's nice knowing that I don't have to go back to work again, or something like that.

HP: Speaking of that, is it true that you really can't discuss what you were doing at Polaroid?

Tom: Yeah, I can't go into any details about the products...

HP: Until it comes out, you mean?

Tom: Yeah, exactly.

HP: But you were working on that camera that's supposed to develop movies instantly?

Tom: Yeah, an instant movie system.

HP: Why is that taking so long? I mean they can send people to the moon, you would think they would be able to get that together sooner...

Tom: Well listen, SX-70 was supposed to come out in 1970... □

BOC'S ALLEN LANIER

"rock & roll is a lot like a ballgame.."



Eric Meola

On camera, hijinks from the Blue Oyster Cult.

HP: Your album, Agents Of Fortune, do you think it's a change?

Allen: It's a change, because it's much more involved with the individual people in the band doing the material. As opposed to everybody getting together and doing everything by committee.

HP: Before you used to do it by committee?

Allen: Well, everybody was concerned, everybody was writing, everybody would get a piece into the music. This time we wrote the songs individually. The biggest difference in doing this record is that we had time and money to produce the hell out of it. We took four months off the road; we've never been able to do that before. It was different. We had time. We had about twenty-five songs that were possibilities for the record. We all sat down and listened to everybody's songs and kind of talked it out and agreed which ones sounded the best. We picked the best and put them on the record. The next record we'll do the rest of them.

HP: How much time did you have to make your other albums?

Allen: One month to do them all. No rehearsal, and also that was inbetween dates — going out and playing on weekends and coming back and doing it — things like that. Also, we'd been doing them at Columbia Studios which are so-so, and we went up to the Record Plant and got the best engineer there, Shelly Yakus, and also brought in an old friend of ours who had helped us on the first record, this fellow David Lucas, who is a musician, and we, ah, it's hard to describe him and what was different about it, except that I think the whole thing was much more musical. We just said, okay, we'll do the music and forget all about concepts and titles and things like that, just do it straight ahead musically. That's the way we did it.

HP: The music's much more varied though, isn't it?

Allen: Oh yes.

HP: Was that a conscious decision before you went in?

Allen: To a degree, yeah, because we thought all the records had been kind of monolithic and obviously were having to

*appeal to just a particular kind of taste. What's interesting to me about it is that obviously this record is breaking out in a way that the other ones haven't. The straight press and so many straight deejays are coming around and I keep thinking, wow, there's going to be a whole audience of people who ... like that song *The Reaper* which is like a nice ballad and stuff and people are going to, I think, pick up a whole group...*

HP: It's not a nice ballad. It's gorgeous, that song. It's like Love.

Allen: What are you talking about it sounds like Love. It is Love. That's what it's supposed to be. Isn't any good ballad Love. But I keep thinking that there will be an audience that will hear that and have no idea of anything else that we've ever done and will show up for the shows and be sort of surprised about the whole thing.

HP: How much of the album are you incorporating into your show?

Allen: As much as we can. That song is in the show now and I think three others.

HP: What about "Confessions," do you

sing that in the show?

Allen: I did for a while but I didn't like it.

HP: Why?

Allen: Well, because it's a nuisance to sing one song in the context of a whole show. I get up on stage and I got a lot of different things to do and I'm concentrating on all this stuff and all of a sudden I have to go and sing this song. I just didn't like it.

HP: You have a certain image, people assume you're a heavy metal band, right?

Allen: You know who invented that term for rock & roll?

HP: Who?

Allen: Sandy Pearlman.

HP: I'm sure he did.

Allen: I mean Burroughs invented it but Sandy borrowed it for rock & roll.

HP: I know what you are saying. So, okay, let's just say that you have this sort of image, and you are associated with this thing and this album in a way, it's not a departure, it's just a much more varied album musically.

Allen: That's the way I look at it. And a lot of people say, look, it looks like you've jumped ship and gone in another direction.

HP: Were you getting bored with what you were doing before?

Allen: Of course, I always get bored. I'm bored with this record, already. I want to make the next record. Not only that, we also realized that we had to have airplay or we were just going to die. I mean the business these days is probably more ... it's just the fifties again in the record business. People want hit singles. I mean do you realize that top 40 radio is now top 20 radio?

HP: Even without the airplay, without having a huge hit or million selling album or whatever, you still have been touring consistently, you have intensely devoted fans.

Allen: We have the best fans in the world.

HP: That wasn't enough to sustain you, emotionally or financially or both?

Allen: Both. I mean you have to admit in

rock & roll, at least in our level of rock & roll, that it's a lot like a ballgame. I mean, you want to be a winner.

HP: Do you get pissed off that groups that used to open for you are now bigger in a way, in terms of commercial success?

Allen: Yeah, in a way.

HP: Do you want that kind of success?

Allen: Oh certainly, absolutely, because it's necessary for what we do. The thing is that we have put together a show and the kind of band that is designed for a large hall, and, for what it's worth, for the virtues or the lack of it of doing that, that's what we've done.

HP: From the beginning?

Allen: From the beginning, yeah. I mean we just looked at rock & roll as a large phenomenon.

HP: You mean when you started?

Allen: All we did was indulge ourselves completely.

HP: At what point did it become serious?

Allen: I'll tell you where it became serious — oh, it's not serious.

HP: At what point did you say, well, wait a minute, this is a career?

Allen: When we found ourselves playing mining towns in Pennsylvania. Gigs in places you wouldn't believe, you know the dead mining towns where the sun never shines — Johnstown, Pa., and things like that.

HP: How did the kids react?

Allen: They were surprised, because we weren't playing *Knock Three Times* and *My Maria* and all that sort of stuff. But we just couldn't take playing those towns, and so we came back and decided we were going to have to settle down and be serious about it, or else we were going to have to break up and we didn't want to break up because by that time we were all just dependent on each other, and we still are. Like Albert (Bouchard) and Donald (Roeser) and I have been together as a band almost eight years. In different kinds of bands and things like that. Stoneybrook was the beginning of it.

That's a long time and I mean we didn't want to break it up because we were convinced that we could do it. We didn't see anybody else in the business who was any better than us. Only that they were more conscientious and organized about what they did. And we weren't.

HP: So at what point did you?

Allen: I guess it was about whatever time that first album was released when Murray (Krugman) finally decided to sign us to Columbia Records. We did two records for Elektra — *The Soft White Underbelly*, and another one as *Stalk Forest*.

HP: You've done big outdoor dates, haven't you?

Allen: Sure. As an example, maybe I shouldn't say this kind of thing, but we just did the Oakland Coliseum and the last three groups on the bill — it was a big festival day — was like us, Jeff Beck, and J. Geils. And we played and it was just — I mean, it was it! It was perfect. It was one of the best shows that we've had since we've been out, everybody went nuts and bananas, and like rock & roll crazy. Then Jeff followed us, and it didn't work well, that's not to say, I mean I love Jeff Beck's records, you know, but now he works with a kind of music that is much nicer in a small hall. Because he does so much that you have to hear it all, and it's not — I mean ours is a simpler music — ours is a simple rock & roll music and it works well in big halls.

HP: A lot of this album isn't.

Allen: Isn't?

HP: Isn't so simple.

Allen: No, as a produced album it isn't, but it can be played simply, and still work. I mean we can't play the way the record sounds. If we wanted to hire some extra musicians to go out, we could. I mean I'm sitting up there with five different keyboards so I can do a lot of things, but still and all, that's a record and, see, that's another big difference is that we have always done our records —



decided with total awareness of the fact that we were going to have to go out and play them. In other words, we designed them to take them right back out on the road. This one we didn't. We said the hell with it, we are just going to make a record that sounds great. No matter what we have to do on it, we are just going to produce it because a record is a record and a performance is a performance and they are two distinctly different things.

HP: Do you like being on the road?

Allen: On the road? I hate it.

HP: How could you possibly hate it? You do it more than anybody else in the world.

Allen: That's why I hate it. I've been doing it for like eight years. I've been on the road for eight years. It's turning me into an alcoholic. Look at it — you are investing twenty-four hours of a day to do two hours work. What the hell do you do with all the rest of the time?

HP: You could sleep, you could lie in the sun, you could go shopping, you could investigate the cities...

Allen: I have.

HP: And after a couple of years, yeah, right. I mean does it get sort of morally debilitating?

*Allen: That song, *Tenderloin*, that's another one I wrote on the record and that's exactly what that's about.*

HP: Have there been serious points where you have really been depressed or disillusioned with being in the situation you've been in; seeing bands that open for you get big, do you like playing enough that it's been worthwhile?

Allen: Yeah, I like playing enough and I believe that what we do — I believe in the value of what we do, more than I believe in the value of a lot of other people that I've seen. You know, if anything has held us back to a degree, I think it's been that ... the fact that, you know like Sandy, a lot of people always have this thing about oh, well, it's like Sandy's band and all that kind of stuff but they don't understand that Sandy's been there since the day zero. I mean Sandy was there, I mean it was almost his idea. He said like to Donald and I, why don't you put a band together. And he's been there ever since. And Sandy's like, you know, he's a close friend and his involvement in the record, I mean he's the sixth member of the group. It's as simple as that. His influence was enormously important in the mixing of the record. Sandy is a brilliant mixer. I mean I think the record sounds beautiful, and that has a lot to do with his mixing of it.

HP: He's not a traditional kind of manager.

Allen: No he's not. I mean he would never do anything without our say-so or our discussing it. In a way it's like the whole band is an anachronism in rock & roll. To this day, I mean we don't take limousines to our shows. I don't like limousines, I don't like to ride around in them that much. In fact when you are doing shows on percentage, they cost you money. It happens on our shows. The bands under us will have limousines waiting because there are people in this business who think that that's all there is to the goddam

business, is to drive around in limousines and cop the groupies on the road and all that kind of stuff and that's like dead-end. That's like hell to me. Really, I mean not that being indulgent and degenerate isn't fun a lot of times but you know to terminally tie yourself to that kind of life is just hell, you know what I mean, you are going to die. You know, the funniest thing is, we'll drive up backstage in a stationwagon and there will be kids and they'll say, "What, no limousine?" and they'll resent us for it.

HP: They're disappointed.

Allen: Yeah, they are disappointed about it. I feel sorry for those kids, if that's the kind of attachment they have to the thing then they are suffering from the worst of terminal American kind of ideas of success and money.

HP: Well, it's hero worship, they want their stars to be sort of Hollywood.

Allen: Yeah, except that heroism to me doesn't have much to do with limousines.

HP: It depends on how many fan magazines you read as a kid.

Allen: I read the magazines.

HP: Did you believe in all of that?

Allen: Not that stuff. I mean if I loved Elvis it was because I thought he was saying fuck you to my mother and father, you know what I mean? I mean it was a very emotional-political kind of idea of alternatives, and it's like the harder the country's dying, well here's somebody who is alive you know, boom. I could care less about the limousines. I mean I cared more about having a hot rod than a limousine. That was much more important. Obviously adolescence is the most dynamic period of life in America — because it's a time when suddenly everybody starts to feel like they've been suckered and they've got to make a break. And they start putting their energies into it and when I went through that it was like I used rock & roll it would take me a long time to figure out why except that it was just a more ... it seemed a much more honest emotional interpretation of the way the world was — full of all kinds of craziness and anxieties and stuff like that. I don't know if that's the same kind of thing that kids are still going through, although from the fans that I talk to it is, but they're much smarter than I was.

HP: Well, your fans are very special, aren't they, I mean you really do have quite a special relationship.

Allen: With a lot of fans yes, they do and we do. To me our fans have always been part of the disenchanted element. Like I was. I think that the best people in rock & roll are always part of that. And being able to give some kind of voice to that is the heart of rock & roll to me still should be — I mean all the Roman decadence of it, that does not, like the greatest thing I ever admired about the Stones was that story about when Keith, he took off and said, to hell with this plane and all this crap, let's drive and he got arrested in a Louisiana town and that kind of attitude I think is what's kept their music important.

HP: Do you feel that your fans are going to think this album is more accessible

than some of your others?

Allen: Accessible yeah. But you see this is the thing — I think there are a lot of misconceptions about — you have to learn to deal with the limitations of what you do, I don't think we ever did before now. In other words, I think our albums have been traditionally like molded into an intellectual kind of vein.

HP: That's interesting, the kind of music you play hasn't been intellectual music.

Allen: No, it wasn't. Neither is any rock & roll as an idea is totally anti-intellectual. They don't blend together that well. There are limitations to any medium you choose. Like it's hard to make a decent movie out of a play because a play is words and a movie is images. It's hard to make political statements and philosophical statements in rock & roll because it's not a verbal medium to a great degree. See that's why I always used to admire Lennon because to me he was one of the people who could always use the simplest words that sounded like another silly song but then they weren't, you know?

HP: Do you feel any sense of competition with other bands?

Allen: Obviously I feel competition. It's a competitive business. How depressed can you get when I pick up trade papers and I read them for about ten minutes and I think, my God, the whole thing is nothing but a series of numbers. It's easy to lose contact with your audience like that because there are two different contingents. There's the kids out there and then there's the business, who is telling you one thing and you know in a way the bigger you get the less contact you have with your audience, and it's hard to maintain that perspective. I mean to keep stepping back and saying: look first of all, basic responsibility is to go out there and do something that the audience will go away feeling was a worthwhile experience. And will mean something to them. But you know, you don't have to. I mean kids are as big suckers as anybody else in the world. I hate to say it but I mean it's true.

HP: Do you go and see bands, do you have any interest in them?

Allen: I don't see very many bands. But most of the bands I've gone to see I didn't like. Even though I like a lot of bands' records.

HP: Yeah, like whose?

Allen: Well, like Zeppelin's records. I like them very much, but I did not like their show. I thought it was unenergetic, unambitious, kind of show, and I didn't appreciate it. I felt, you know, I mean hell, Elvis is just a has been but I've seen that Las Vegas film and he still sweats.

HP: When you put on a show, how concerned are you with the image of what you are doing on stage?

Allen: You mean, like the set and how it's programmed?

HP: No, like what you wear and your moves and who stands where.

Allen: I've been wearing the same thing for three years.

HP: What about the rest of them?

Allen: They worry about it. □

LED ZEP ON TOUR

More Thunder,
Lightning
and the
Hammer of the Gods...

by Lisa Robinson



Jimmy smokes a cigarette during a relaxed moment onstage.

"The worst thing for us would be if we were considered a nostalgia band," said Led Zeppelin lead guitarist Jimmy Page as their U.S. tour opened this week. "But I don't think we are. One stays contemporary by changing. Going out on a limb all the time is very rewarding."

Jimmy was relaxing in his hotel suite after the first of four sold-out Chicago shows. Smoking Marlboros almost constantly and still wearing the white satin popstar suit he wears onstage, he talked thoughtfully about the very special position Led Zeppelin occupies in rock's hierarchy.

"I don't care about being 'fashionable.' All that posing is just amusing. As for our popularity, I think it's very flattering to come back here and be able to sell out all

these concerts. We've gone through so many changes, and people have been able to relate to them and still come to see us."

For the heavy rock fan, there is no greater group than Led Zeppelin. With their massive-scale, high-energy music, their three-hour-plus show remains the biggest draw in rock and roll.

They've sold over 25 million albums in an eight-year career; surely Jimmy Page, Robert Plant, John Paul Jones and John Bonham are millionaires who never *have* to work again. But they're back in the U.S. to perform to more than one million people during the next three months.

They almost didn't make it. When Robert Plant (whose 1975 auto accident prevented Zep from touring for two years) developed tonsilitis last month, the

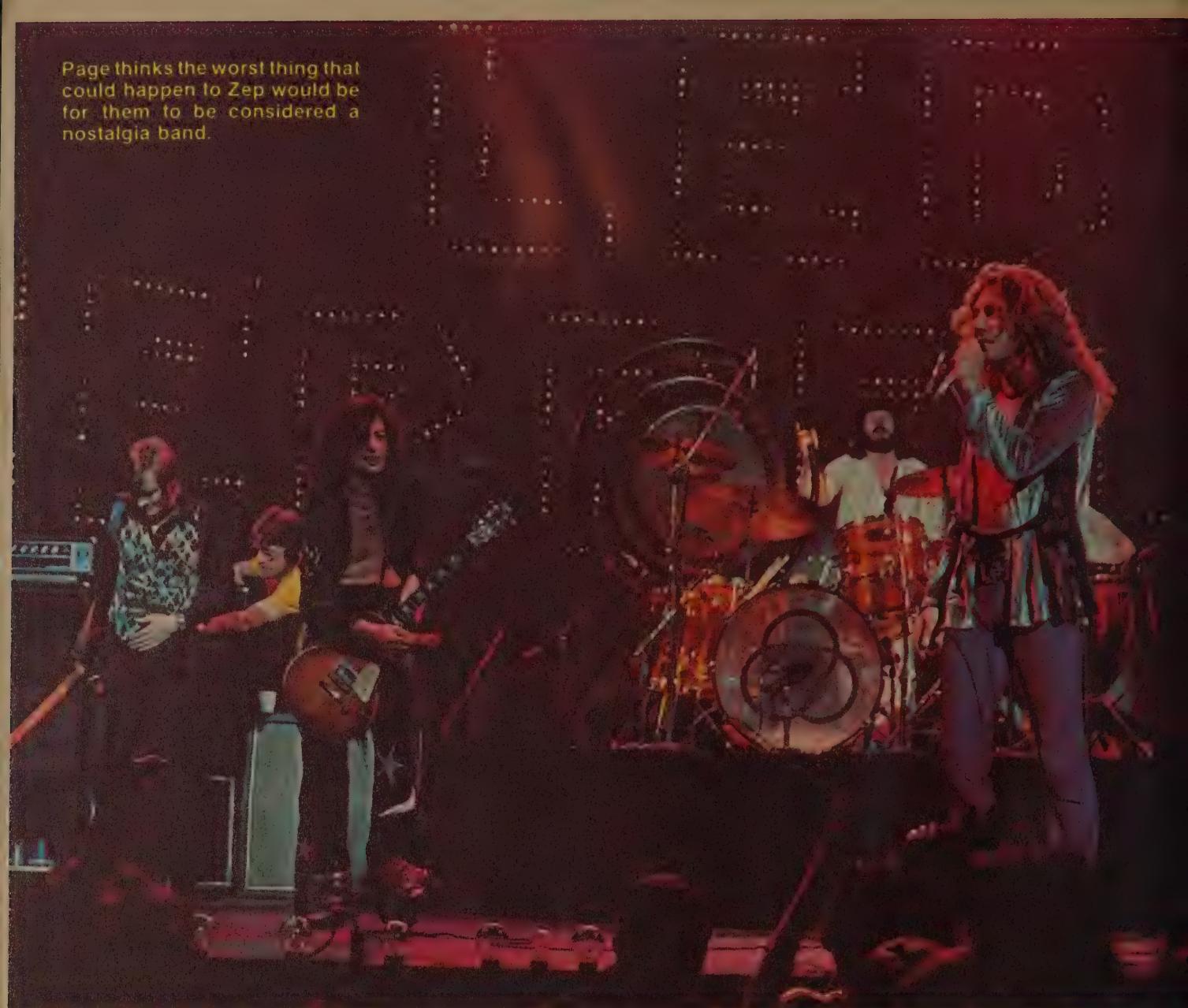
tour had to be rescheduled.

"I was afraid to tell the band about the tonsilitis," Robert told me earlier in their Chicago Stadium dressing room. "But since then I've been working and working on my voice, and it's much stronger. I've been able to do things with it this tour that I never could do before."

"We haven't played for two years," Jimmy said, "and I always get stage fright anyway. But the worst thing was, we were rehearsing to come over when Robert got tonsilitis. And all the equipment had been sent on ahead to America for the tour. I didn't touch an instrument for about a month, so naturally for the first few dates I was quite nervous."

Robert, who couldn't even walk for nearly a year, struts onstage as before: ex-

Page thinks the worst thing that could happen to Zep would be for them to be considered a nostalgia band.



posing his bare chest and tossing his trademark shoulder-length blond curls. If anything has changed, it is perhaps that he is a bit more robust. Jimmy's "new look" includes smoking cigarettes onstage, and John (Bonzo) Bonham's drum riser moves to the front of the stage during his "Moby Dick" solo.

Their electric music is as majestic as ever, but a major change is the inclusion of an acoustic set — something Zeppelin hasn't done here since 1970. I'm not a big fan of acoustic sets, but this one had a special energy — it was joyous.

"We wanted to do it because we felt that it was a much fairer cross-section of where we come from," said Robert. "Plus it gives us a chance to do some songs we haven't done for a while."

Jimmy laughed. "Also, it gives us a chance to get a breather ... and gives John Bonham a break."

Led Zeppelin is Bigtime rock and roll. You can tell by their private jet, their security staff of six, the reception at

hotels where room service for band members is extended beyond the normal hours. Police escorts — complete with sirens — accompany them to their concerts.

When fans hand flowers across the stage to the musicians, the musicians hand the flowers over to the roadies. Wearing red terrycloth robes over their stage clothes, Zeppelin rushes into limousines seconds after the final song and they're back at the hotel before the audience has stopped calling for another encore.

Even so, a tour is fun. "I came back here to have a good time," twinkled Robert, while Jimmy said more seriously, "The big business nature of the band has always been more of a hazard than anything else. One day you're just playing guitar and the next day there's a knock on the door and you realize you're in the realms of high finance. That is very heavy."

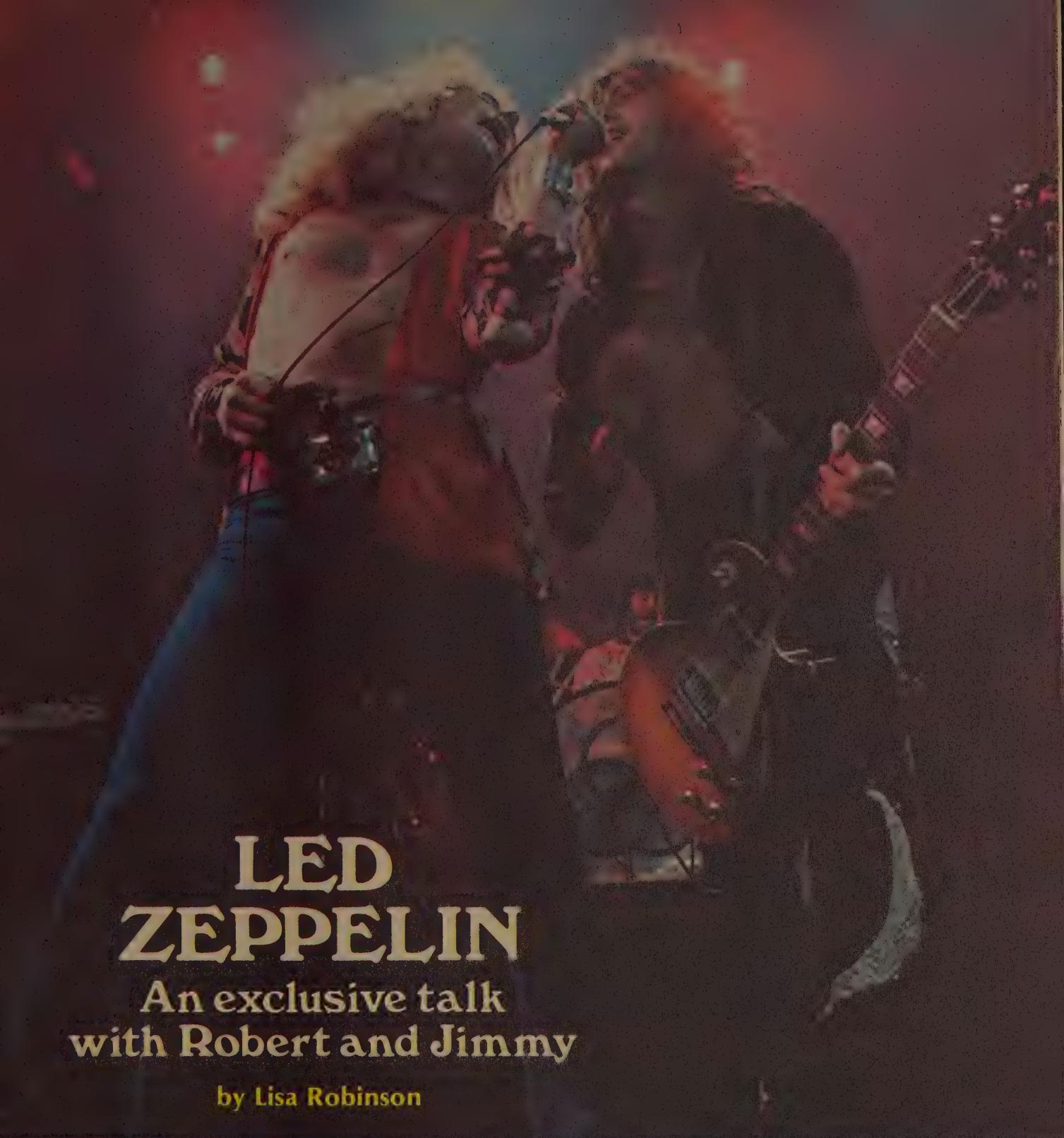
While they do make a considerable

amount of money on tour here, Jimmy emphasizes, "America has always been very special to me personally, because in the old days, when it was really hard, uphill work for us, it was over here that we were accepted. The 60s were a time of great hype, but we managed to transcend all that. They really understood what we were trying to do."

"I once told you that music was my salvation, and I still believe that more than anything else. It's a total commitment, you just have to channel it out. The thing about this band is that everybody is so good, we could do any kind of music. It's far in excess — and I don't mean just popularity-wise — of what I expected it to be."

"It's a big responsibility when you think of all the people who come to see you. You just have to do your best." □

(Portions of this article appeared in Lisa Robinson's syndicated "Rock Talk" column.)



LED ZEPPELIN

An exclusive talk with Robert and Jimmy

by Lisa Robinson

Robert and Jimmy in action during the show.

When I arrived at the Plaza Hotel to talk to Jimmy Page and Robert Plant on the afternoon of their "The Song Remains the Same" New York premiere, John Bonham roared out, "I suppose you're here to interview the usual two??!!?"

Actually, it was the first time in the four years that I've been covering Zeppelin that Jimmy and Robert agreed to sit down together, to talk over their thoughts on the film and the soundtrack lp.

In addition to the above, the boys revealed that they would be touring this year (hopefully by February, but more likely, later, although they did say they'd begin rehearsals in November, after the film opened in London), confessed that they had tons of live tapes for an album one day, and in general, seemed pleased with their movie.

Robert, you play a very gallant role in your fantasy sequence in "The Song Remains the Same." Was it like all of your childhood heroes?

Robert: Well, it wasn't just a role that I was playing, it had some relation to what I consider my role in life. I really do think that life is a journey, and it has its pitfalls and pleasures. But if you ever think that you'll touch that point that you've struggled for ... well, then life would be a bit flat. So consequently, the princess in my sequence — who is sort of the ultimate — disappears. She just vanishes. It would have been far too easy for me to have ... well, gotten it.

Of course that girl, well, she's just symbolic. There are a lot of people who come through your life and do something to you, leave some sort of impression. That's all that's supposed to signify. The princess isn't really the high point, she's just one of the high points along the way.

There are certain points along the way that are great pillars of satisfaction. But you can't be content to stop one of those pillars and say "that's it." So my bit in the film was full of symbology of trying to do the right thing, trying to go about it the right way. Even the guys who attack me hurt themselves; they do the damage to themselves. I do no damage. I mean I'm not an angel, but I try to portray it as the right way to be, to go on and through it all not do harm to anyone.

Is that the way you see your life with Led Zeppelin?

Robert: (Laughs) Well, of course, you do stray off the track from time to time. But I like to think that when I look back on it one day, I'll think 'yeah, I played that properly.'

As Zeppelin's lead singer, you've had such a studlike image. Do you think that you've revealed more about your personal life — your wife Maurine, your kids — in this film than ever before?

Robert: Well I don't consider that I'm any less of a proposition because I have a woman, that isn't going to turn anybody off. In the old days, Hermans' Hermits wouldn't have liked anybody to know that they went home to mum and dad, or back to the old lady. But the thing is — the world's full of old ladies.

Do you think that people will expect the fantasy sequences to explain Led Zeppelin's music, or does it remain as ambiguous as ever?

Robert: Yeah, it's ambiguous. Actually, I shouldn't have said anything at all about what I thought the fantasy sequence was. Because a lot of people would think of it as just a whim to gallop around on a horse. Mind you, I quite enjoyed that.

Jimmy: The best thing about all of it is that it is ambiguous. You can absorb any information you want from it. And that's the way the music is, you can sort the senses in any way you want, any way that one allows it to take its course.

Jimmy, do you feel that you reveal less of yourself in this film than the others do? That you're most inscrutable?

Jimmy: Well, you're saying that, I'm not.

I just wanted to portray a particular set of ideals and facets, and all my sections are related to the eyes ... the eyes being the mirror of the soul. The optical that comes at the first part when my eyes go red wasn't quite what I wanted, but it doesn't matter. The main thing being that as far as my sections go there is a play upon the eyes, and there was a reason for that.

As we had one hundred per cent license to the fantasies we were going to do, I took it upon myself to do it that way. I could have obviously put forward a lot more of myself, opened up far more, but it didn't seem — as far as the music went — in step. And what I did do seemed right, to me.

It might be a bit self-indulgent; it probably is totally self-indulgent. Nevertheless, that was it. One was given the facility and license to have a fantasy sequence and one took it upon oneself to do it the way one thought it was like. No one interfered with anyone else's sequence.

Why did it take so long — two years it was mentioned — to complete the soundtrack album?

Jimmy: No way did it take two years. It didn't really take very long at all. It was recorded, obviously, at the same time as the gig, and then mixed over a period of three weeks with the film track. Then it took a couple of weeks for the album. In fact, the same tape that was used for the dub for the celluloid was used to make the stereo composite for the record. It's only one generation away.

Do you feel the record works as a live album?

Jimmy: Well, it's a soundtrack, and you've got to think of it that way. If we were going to do a live album of our stuff we would do it differently. Mainly because we've got so many things that could capture people's imaginations. We've got live tapes that go back to 1969, things that we get off on, let alone people that are into us. There are many live sets like the one in the film, this just happened to be one of them. There are many of them, but this is the only one that has film to go with it.

Robert: If we'd wanted to do a live album, well, we've got stuff from Japan ... from all over, right through time. That would be interesting...

When do you think you might release all that ... "historic" stuff?

Jimmy: Well, it depends. If nostalgia is still with us in another five years, we'll push it. (Laughs). No, of course I don't think it's nostalgia, it stands up by itself. Even in the old days ... there was a real leaning on the blues vein. But blues is still blues, and there you go. That's basically the framework of what some of those early things were; it was good blues, and there's still a place for that — there will be in twenty and thirty years.

When are you going to tour?

Robert: Well, as soon as all the film openings are out of the way, and as we get back into the sort of dancing with each other, so to speak, getting to know each

other again. Because we're really four individuals, and that's what's always kept us going. So now we must take into account the ways of each other again. I suppose we'll start rehearsing around November 5th, and then we'll get brilliant, and then ... I don't know. I suppose around March ... might be a nice time to be somewhere. I don't know, it's got to be like a big carrot ... dangling. Perhaps somewhere warm, an idyllic situation to start a new episode, because that's what it is. We had to stop altogether because of my accident...

Is your foot better?

Robert: Well, it doesn't get all better, it just stays the same. It hurts — not all the time — but when it gets really cold. Or when I use it too much.

Right after the accident, you told me that you had a different perspective on life, things had a new meaning. Do you still feel quite so philosophical?

Robert: Well, obviously it changes. Those thoughts haven't left me, it's just that now I'm getting on with the alterations. I mean it did alter me, but you don't dry up and become fantastically pious, you're just aware of more things that were prominent in yourself. And they're at the top of the pile, these new things. They're all there — but it's just that I also want to laugh ... and sing.

Do you miss the performing side of Led Zeppelin?

Robert: Oh yes, of course I've missed it, but I wasn't in any position to do anything about it really, until recently. My foot — well, I had to push it and push it until, well, it's serviceable now.

Jimmy: Performing is a facet of your musical character that just can't be fulfilled any other way. But at that particular time, it was just the way it was. Nature was really dictating the terms and there was no way you were going to start laying down the law to nature. One had to re-adapt. We've been a band of change all along. Of course this was a dramatic change — and it happened in a matter of moments.

Led Zeppelin — the music, the film, even not touring quite so often, that has helped maintain its power?

Jimmy: I don't think one should even think about that. The whole thing, and the most obvious thing about the band, is that right from square one, one has gone through many changes. Collectively. And it's reflected through the music, as it should do if you're reasonably true to yourselves. And the amazing thing is that people have been able to keep a pace with those changes and relate to the changes.

Because the changes have been pretty extreme. For instance, when the third lp came out, it was a pretty extreme change from our other two, and people needed at least six months to analyze what the hell had gone on. To figure out ... well, we'd been off the road for awhile and had had time to contemplate. And that kind of adapting to our changes by our fans has been incredible. It's such a thing to warm one's heart, that. You can't really put that into words. □



When Robert recovered from laryngitis, he said his voice was much stronger, and he was able to do things with it he never could before.

THEY'RE BACK

Led Zeppelin On Tour

by Lisa Robinson

The telephone rang at five in the morning and the long distance caller wanted to know, "When will Led Zeppelin be in Dallas?"

And so, the hysteria begins.

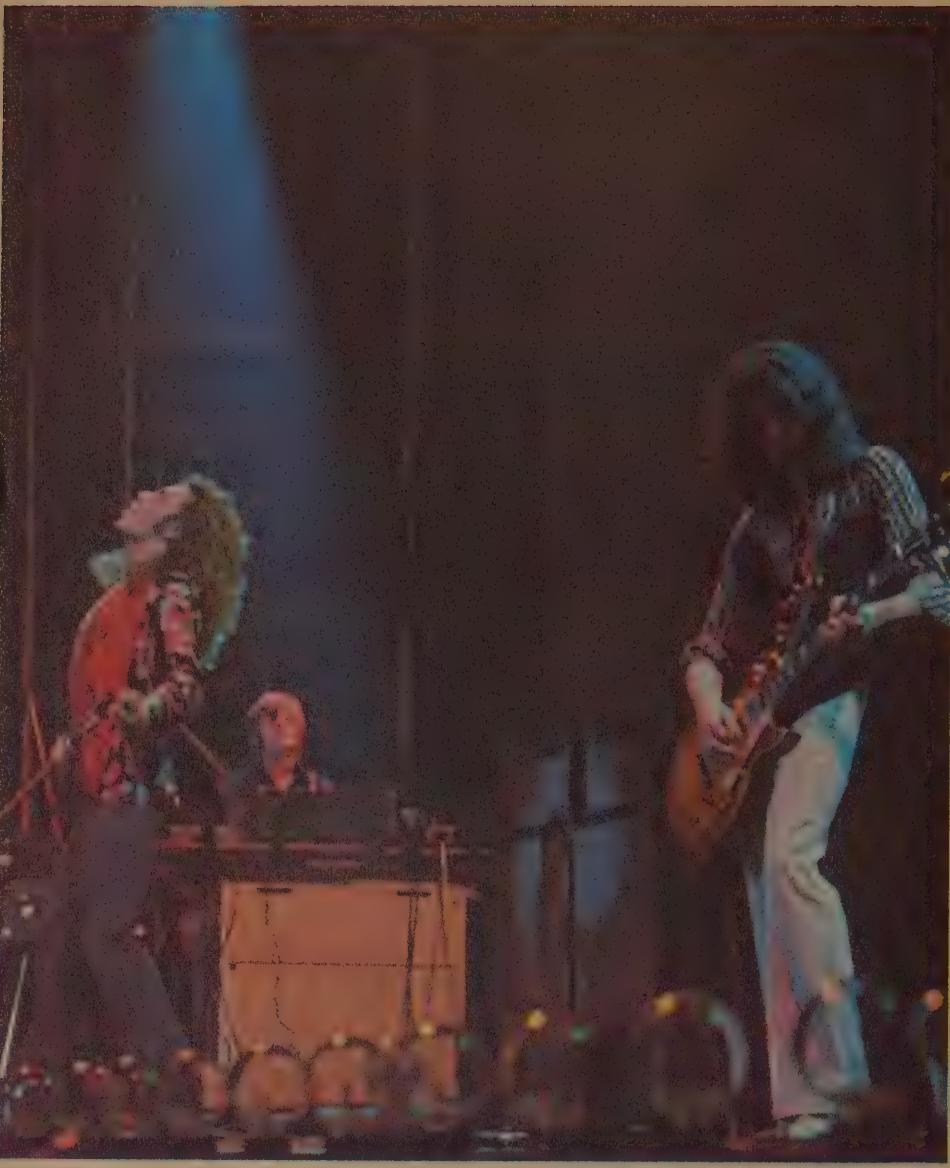
After a two-year absence from the performing state — mostly due to Robert Plant's car accident and eventual recovery — Zeppelin returns (they're probably here as you read this) to the U.S. for their big one.

They started February 27th in Fort Worth, Texas, and continued through Houston, Baton Rouge, Oklahoma City, Dallas, Tempe, San Diego, and Los Angeles through March 13th.

After a two week vacation break, Zep will be back for concerts in April in the Midwest and Canada. May 1st through 19th find Plant, Page, Bonham and Jones collapsed, at home in England, and then back here for Southern dates, ending up in New York City for multiple shows at Madison Square Garden in June.

That's not all folks. Watch for the world's biggest band to return in the summer for a few of those big, outdoor stadium concerts. While last summer's stadium saturation proved a bomb for many bands, Led Zeppelin will surely have no trouble filling these massive places.

The first time I saw Zeppelin close up was in Jacksonville, Florida, on their 1973 tour. Jacksonville was hot, and it was one of those cities where, when you



few times since the early New Orleans days - I think we flew in the Starship to Pittsburgh and I begged them to allow photographer Bob Gruen to take a group shot of them (something they never seemed to want to get together). Roy Harper was on the plane with the lads, and he and Robert posed for pix on the white (it's since been dyed black) fake fur bedspread in the bedroom of the back of the Starship.

By the time they were to play Madison Square Garden, it was the end of the tour, they were tired. That Madison Square Garden set of gigs has been fully documented in Zep's film, "The Song Remains the Same" — so it needn't be discussed heavily here. But recalling the final night, and the robbery which lost Zep several hundred thousand dollars, Jimmy said to me recently:

"It was a night when we came offstage and Peter (Grant) had a funny expression on his face ... But we knew, didn't we ... halfway through the gig. I was amazed that somebody had the balls to do it..."

Robert interjected: "Well, it was another one of those things that you don't anticipate. What are you gonna do? Break down and cry? We'd just played a great gig, and that's what we'd started for in the first place..."

* * *

Chicago, 1975: I do remember John Bonham in the dressing room roaring, "I came in after Karen Carpenter on the Playboy drummer poll..." He didn't seem amused. And John Paul Jones didn't want to be quoted on a snide remark he'd made. "That's not going to be my first quote in ten years," he insisted, and I've forgotten what it was.

When the band came back to New York this year for the premiere of their movie, "The Song Remains the Same", they seemed pleased with the film, and enthusiastic about their promoting it. But anyone who knew them could tell that they were just itching to get back on the road ... playing onstage is what it's about for this band, and nothing gets their adrenalin going quite so much.

Talking about that film, Jimmy said: "*The pull of the music, well, it can't be escaped, it's there and it pulls one into it. There are points onstage where you can tell that concentration strays ... or the mind fills up. But when you weigh the whole film, you've got musical sections, you've got a night frozen in time like a documentary of what it was, fantasy sequences, and then the documentary proper - which was the robbery. We don't play that up much, in fact it was quite tongue in cheek if you really think about it.*"

"But of course we want to get back on the road, that's what it's about, isn't it? We just didn't have any choice, what with the accident and all. You don't start dictating to nature. But as soon as we can, we'll be back."

They're back. To be continued from the road. □

(Portions of this appeared in Lisa Robinson's syndicated "Rock Talk" column.)

got off the plane, it smelled as if they had a bread factory there. I had seen the band before, at Madison Square Garden years ago, but somehow I didn't feel the power, the full force of this foursome ... until I was actually *up close* (lucky enough to be able to watch from the side of the stage).

Of course, from then on, I was a fan, and I could have been at the back of the hall for all I cared (well...) and loved Zep's lengthy shows.

Zep fans realize how subtle those shows are ... the heavy metal riffs that they can do in their sleep aside, the music has changed, developed, and constantly grows. I always get a kick out of watching Robert carry on onstage, and Jimmy's guitar playing is in a class by itself.

So — I, along with all of you who go nuts over this group, am pleased that they'll be back this year for such a major tour. They'll cover the entire U.S. ... and then be back in the summer for some special concerts.

Remembering some of the times I've been on the road with the band, these things come to mind:

New Orleans, 1973: Lounging around the pool at the top of the Royal Orleans

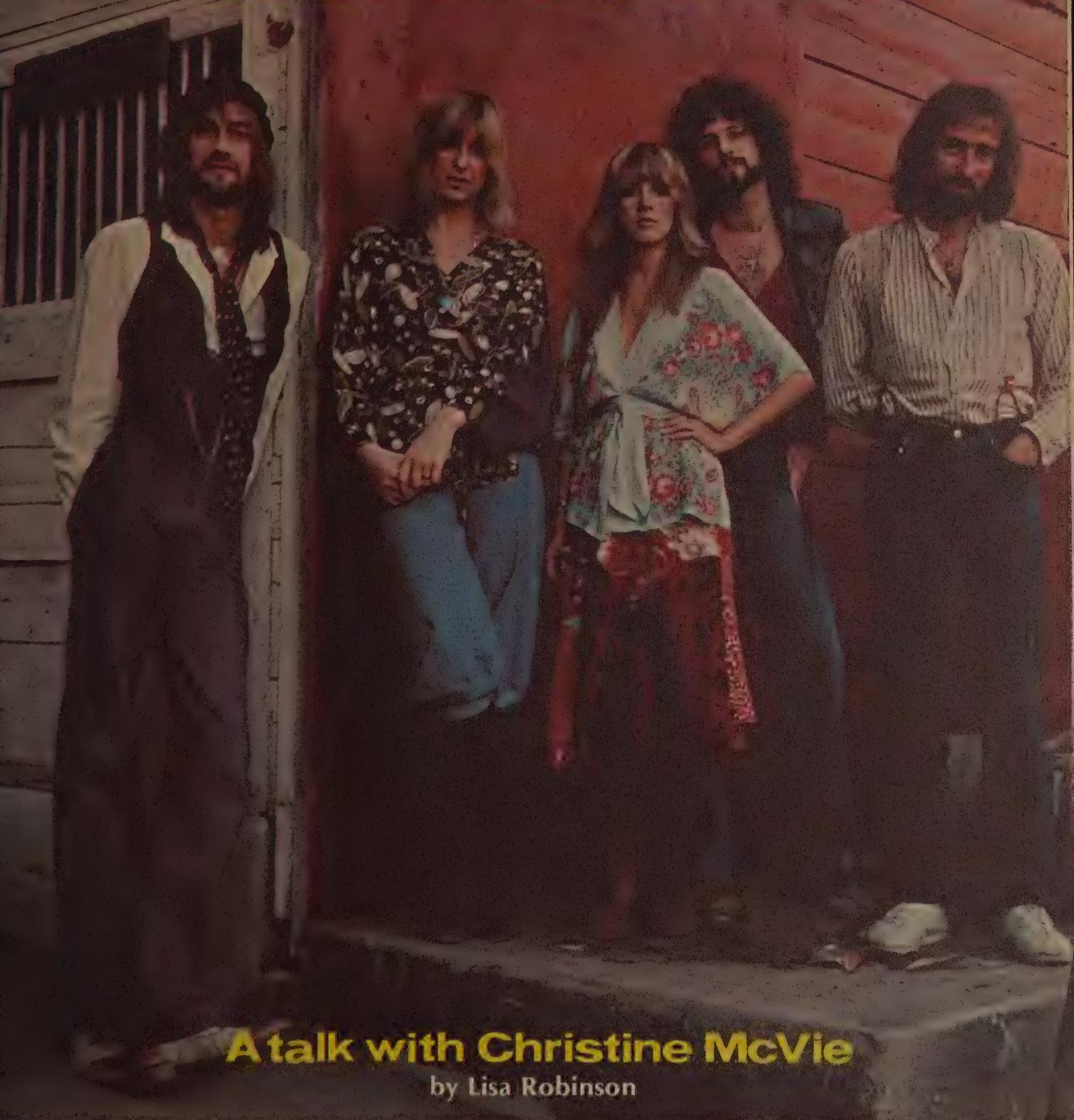
Hotel. Robert wearing a red bikini, Jimmy fully dressed in red (I think) velvet trousers and a print shirt. I interviewed both of them for the first time, and Robert was so easy to talk to I was relieved. Jimmy was slightly more hesitant, revealing little, yet we talked about his music for over an hour and I felt comfortable with the band from that moment on.

1975 brought them back - and all I remember about that tour was a series of short hops on the Starship to various cities: Detroit, Montreal, and so forth. The band travels with a tight entourage; it's really a very small group of people that go with Zeppelin, unlike other bands who seem to pick up new friends in every city. Richard Cole, tour manager, runs the show with a firm hand ... indeed, it would be hard put to imagine Led Zeppelin without Cole or Peter Grant, the manager who is surely the fifth member of the band.

After the New Orleans shows, we went to the Deja Vu, it was a full moon, everybody drank too much, and I'll always think of New Orleans that way.

New York, 1973: I had seen the band a

The Enigma Of FLEETWOOD MAC



A talk with Christine McVie by Lisa Robinson

If you hadn't known that their last lp had been on the charts for more than a year, sold four million copies, and their new album went Top Ten several weeks after its release last month, you would

know that Fleetwood Mac is a success if you saw their office suite housed in the old Columbia Pictures building in downtown Hollywood.

But Christine McVie was un-

pretentious in blue jeans as she sat on the floor of those offices and talked quietly about the band that she's been with for the past seven years.

"I don't really know what the chemistry

is between us," she said thoughtfully. "I think if we knew the answer to that then Fleetwood Mac wouldn't be the enigma that it seemed to be."

"It is a very compatible relationship personally. We all have respect and love for each other, and a lot of love for each other's music. I think that's all that any band could ask for, to have that mutual respect."

The mutual respect didn't come without problems. The personal relationships — and breakups — within the band have been well-documented. Bassist John McVie and Christine, and guitarist Lindsay Buckingham and singer Stevie Nicks both broke up respective eight, and seven year relationships at the peak of Fleetwood Mac's success.

Apparently, you can hear all about it on the new lp, appropriately titled, *Rumours*.

"We wrote all those songs during the time that the weirdness was flying around," Christine admitted. "And yes, there's definitely a statement in there, reflections on what happened to us."

How did they manage to keep the group together?

"That's where this love and respect thing came in, because we each knew we had other people to think about. And we couldn't turn our backs on the kind of success we were enjoying. But it was pretty sticky for a long time."

"Most people, when they separate, don't see each other. But we were on the road and in the studio, so we were separated, and seeing each other every day and working together. We were just forced to work it out."

"It seemed to work for us, though. John and I came out of it understanding each other and communicating a lot better than we did when we were together."

In addition to personal changes, Fleetwood Mac has gone through personnel changes during its lifetime that has seen several guitarists come and go. But it was the recent addition of Buckingham and Nicks that helped the band make that big step to success.

"What I can't understand, especially when we're in England, is that people keep on asking us about Peter Green (*founder member and guitarist who left the band some time ago*). It's a bit of a shame, because the Fleetwood Mac that is now, and the Fleetwood Mac that has been ever since Peter left, has been more successful. Especially in the States. When Peter left the band, a lot of people went, 'Ahh ... forget Fleetwood Mac ... because Peter Green was Fleetwood Mac'. That kind of thing. Over here they haven't had that attitude, and they were a lot nicer about it and figured that the music was good, the band was good, and so Fleetwood Mac just carried on to greater and greater heights."

"Of course the music changed when Lindsay and Stevie came into the group, because it was two songwriters joining the band, not just musicians. In this particular instance, they write very much the

way I write, and we became a tightly-knit and cohesive unit. It wasn't just the band backing me with my songs, or the band backing Lindsay with his songs. It's five

people working together, and each song comes off as a Fleetwood Mac song."

"When they joined the band, it broadened our spectrum to an almost



limitless degree, you know. We haven't even begun to explore the possibilities left for us yet."

It seems a bit odd that with all the

bigtime success the group has had, Fleetwood Mac still handles their own business affairs. "We wouldn't want anybody else," claims Christine,

emphatically. "We're doing very well on our own, thank you very much. Our success only started when we got rid of all the leechy managers.

"Mick knows everything that a good manager knows anyway. He has good intuition, good timing about things. I suppose the things that prospective managers would tell us would be the usual old bull, that we don't have the time because we have to concentrate on the music ... But none of us want that."

For this major tour, Fleetwood Mac will be on for much of the year and Christine's stage set-up will be slightly different, (*already reported in a previous issue of Hit Parader*).

"They're rigging it up so that my Hammond is re-cased and I can be seen better from that point of view, instead of having a big, huge sort of coffin-like thing in front of me. And some kind of titled stage thing. It never really bothered me, though. It seemed to bother everybody else, but it never bothered me. I always primarily regard myself as a musician, and not as a 'lady entertainer.' So I'm usually just too absorbed, too much to think about up there to worry about whether or not I'm being seen."

Did Fleetwood Mac know that the last album would be such a hit?

"Well, I think we knew we had a hot property, but I didn't think we had any idea as to the magnificence of it. We thought it would go gold, but we didn't think it would sell four million ... or whatever it sold. But then it became increasingly obvious, and then that delight developed another feeling for each other — that we really pulled it off, and that was wonderful.

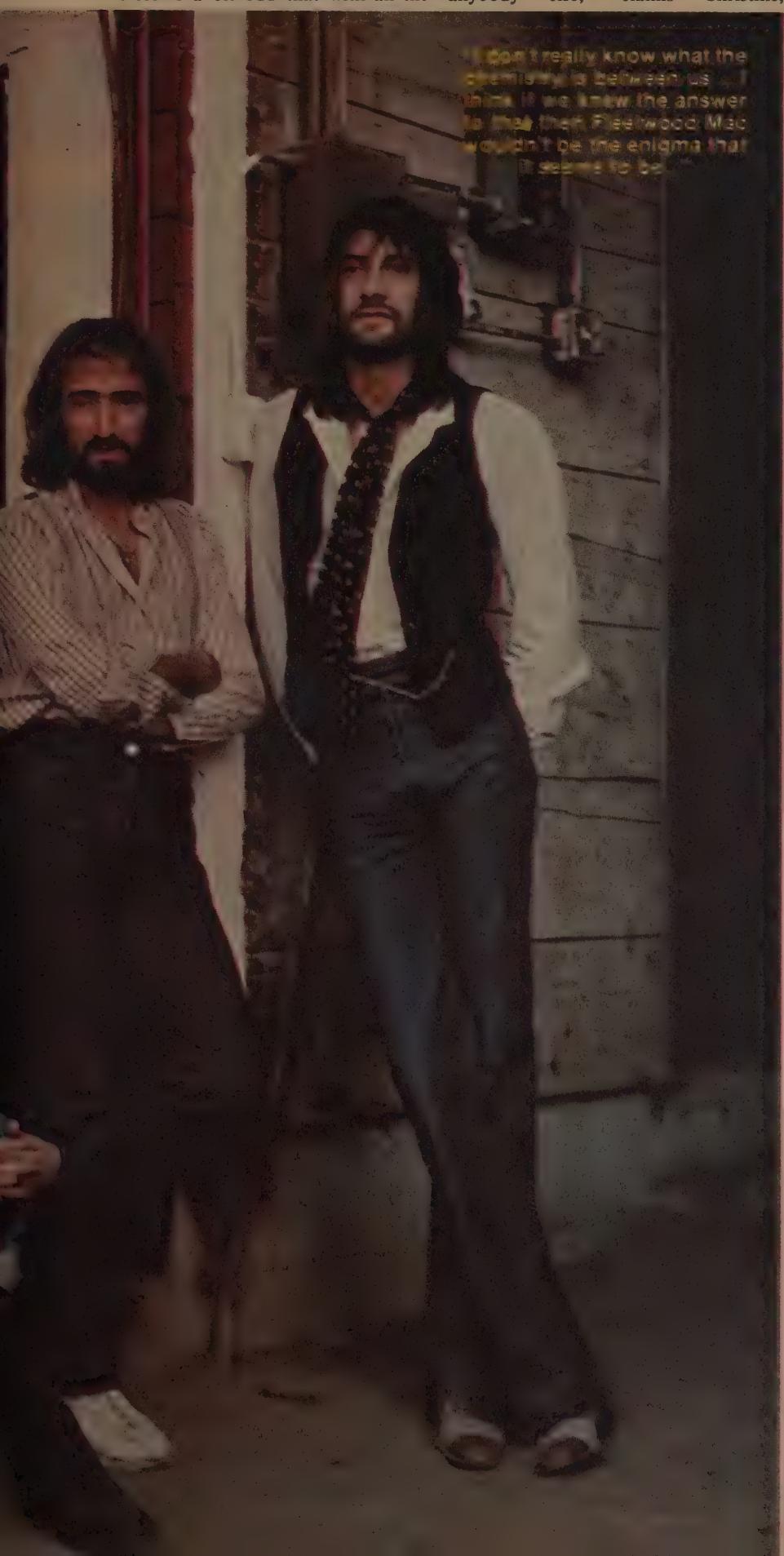
"I don't think we had any doubts about topping the last one. We knew the music would change, and people were saying 'God, they'll never come up with another one as good as that', you know. It is very different, but then, Fleetwood Mac's albums all have been very different. There's a lot of warmth, a lot of cohesiveness between the band, and this record is not such a cold studio effort as was the other one. Don't get me wrong, I love that other album, but this one is a lot more special to me. There's a lot of feeling.

"I know now that I'm old enough, and together enough not to get zoned out by the success of this band. I don't think any of us are, even Stevie and Lindsay who more or less had an overnight success. It doesn't phase them that much either.

"We're really each other's dearest friends, although we all have other special friends as well. Basically, I spend all my spare time at home, I don't go raving around to clubs and parties. So I don't even know that many musicians who have gotten carried away, shall we say, by success. The rock and roll lifestyle doesn't really appeal to me.

"Everyone's just carrying on as normal. We enjoy all this, but I don't think we're strutting around like peacocks." □

(Portions of this interview appeared in Lisa Robinson's syndicated "Rock Talk" column.)



I don't really know what the
challenge is between us and
them. If we knew the answer
to that then Fleetwood Mac
wouldn't be the enigma that
we seem to be.

ON THE WINGS OF A PURE WHITE ANGEL

A Report From The Coast
By Richard Robinson



"You know, the mystical sense of Angel," said Gregg Guiffria as our waitress set a bowl of chicken chow mein between us. I ordered another bottle of German beer. Gregg continued with his story. Angel, of which Gregg is the keyboard player, has a magical concert: they literally materialize at the beginning of the concert and disappear at the finish. (Only to reappear, for the encore). They accomplish this, Gregg is telling me, using illusion equipment constructed by John Gaughan of Los Angeles.

"I know who John Gaughan is," I said, to everyone's amazement. "He built the illusions for Doug Henning's World of Magic TV show. And, he's been on the cover of Genii, The Conjurer's Magazine."

A smile crept onto Gregg's face. He sat up a little straighter and took another look at me. "Yeah?" he said, as if it's not every rock journalist who knows of John Gaughan.

"What do you do at the beginning of the act? All come out of one box, or are you using the Harbin materialization principle?"

Gregg was blank about this. He reached across the table and tapped Mickey Jones on my right who's deep in conversation with Frank Dimino farther on down the table.

"He knows about our magic tricks," said Gregg.

Mickey turned to look at me. "We can't tell how they're done."

44 Photos by Barry Levine/Mirage

"I know that," I said. "Sworn to secrecy, right?"

Mickey grins at me. I turn back to my beer. Gregg really is smiling now.

"He knows about them," he said to Mickey, still looking at me.

"You don't have to tell me how it's done, I just want to know the effect." So Gregg explains that the Angel show opens with the materialization of each member of Angel, each stepping forward from a space too small to contain them after that space has been shown empty. At the finish, the band collects in a giant container which falls open to find them gone. I haven't really done justice to the effects in print, but purposely, since I don't want to spoil the sense of wonder you'll get from the actual illusions if you see them in-person.

"That's probably pretty exciting for you if you're into that," said Gregg.

"It is exciting for us," said Mickey. "But we don't do too much of it because our music comes first. It can overshadow the music if you don't use it carefully."

"So you only have an illusion at the beginning and at the end," I asked.

"Yeah," said Gregg, "and then in the middle our logo comes up and down twice and speaks. So over all we don't use that many effects."

"It's better than when Neil was setting off flash paper all over the place," someone said, or did I just imagine that? Angel, by the way, is on the same label as Kiss and Parliament / Funkadelic and

while they appreciate what both those acts do, they feel that their approach is quite different. They didn't actually come out and say this, but I can tell that their emphasis is on music, with the show portion being just a platform on which to perform the music. Still they have created a group persona: Angel, dressed in and projecting: *white*.

"The music is the sincere side," said Gregg. "And then our fun side and the craziness and stuff, which is really strong in this group ... like some groups are all insane and some groups are all music ... it's like we have two sides to the whole thing."

"I think the show is real important at this point," I said.

Mickey nods in agreement. "To me it's like having the music and having the show to go along with it, where you can see both sides of it."

The conversation stops as more plates of Chinese food arrive on the table.

I must explain all this happened when I had dinner with Angel. We all sat at one long table in the backroom of Roy's on Sunset Strip. I started the evening across the street at Casablanca Records where I saw a video tape of Angel's show. Now the band and I were working on Roy's food and generally having a good time.

"Tell me about the difference between Angel and the Cherry People," I asked Mickey about the late 60s early 70s band he'd been in, the Cherry People, who used theatrical stage techniques and ex-

aggerated stage make-up.

"That was a whole different thing, we weren't even playing, that was just like the Monkees," said Mickey. "It was all contrived. I think it's real healthy that groups now are getting into the theatrical end of it. That's really the thing about Angel, we're really good musicians and we try to entertain the people as well too. Nobody can pick on us really, except maybe our looks, you know. Not only that, our stage act is really original too, the illusions, nobody uses that yet at all you know. We're the first in that field."

"The only thing that bothers me," said Gregg, "is that we're on the same label as Kiss, and that we get labeled, you know, black, white. Evil/good. But anyway, any kind of publicity is good publicity, so..."

"Writers do that, just to have something to do," said Mickey, not sounding as if he quite approved of the practice, though he appreciated the concept.

Speaking of concepts, at this point in the conversation I explained Patti Smith's concept of fascist music. And, of course, this is how I understand it from my view: fascist music makes you think you're boogie-ing, but there's a giant hand holding your head so you don't boogie out of place. I explain this to rock groups, whenever the conversation turns to popular music or rock or whatever

they call it. It's a little interlude from more serious discussions of frequency shifting and harmonic repetitions. Besides, I like to see how they react. The funny thing is that everybody I talk to about it agrees with me. Maybe I'm not explaining it right.

I can't believe it, but listening to the tape recording of this evening of hilarity I hear myself explaining what it feels like to be at a Patti Smith show. Through the window behind Gregg, I can see the twinkling electric panorama of Los Angeles as it too becomes a City of Night. (My only literary reference in this area, "City of Night," being a book Lou Reed gave me to read.)

They're interested in Patti because Jack Douglas produced her.

Which brings us to me putting two spareribs on my plate, and being offered a bowl of something everyone kept referring to as chicken salad. To have a bowl of something called chicken salad in the middle of a Chinese restaurant seems anarchistic to my New England mind.

"What's the Emerald Castle?" I asked. It was listed on their new album as the recording location. And while I knew studio people are a little nuts, I didn't think anyone had gone far enough to start calling their studio the Emerald Castle.

"It's Rudolph Valentino's old home,

here in Hollywood," says Gregg.

"It's a recording studio?"

"No, no. We made it one. He had it built for his wife and she didn't like it. It's an actual house, but it's been outfitted as a recording studio."

"Debbie Reynolds owns the remote recording truck we used when we used the castle," Mickey added.

"The sound was great on the album."

"Eddie did a real good job."

"Were you worried about what the sound was going to be like when you tried it?"

"We were more excited about it. 'Cause a recording studio is just four walls, a ceiling, and a floor."

"I know but where the ceiling and walls are counts."

"Yeah, that's true, but this castle was so big that there is every kind of room you can imagine in it."

"So you could try everything?"

"There were like ten studios in it in that sense. Everybody had their own room, had their own studio."

"Very expensive but it was worth every penny of it."

"We parked the truck next to the place, and used monitors and video cameras on everybody."

"Monitors and video cameras were all over the entire house so we could actually



see each other the whole time."

An hour later the waitress is still bearing trays of food and drink to the table. Frank Dimino tells me that some of the kids in the Japanese rock magazines have sent in drawings of Angel with wings included. "The effect would be great, but nobody's come up with the right way to do it yet," said Frank.

Then we talk about Angel's current tour, and how happy they are to be headlining on most of the shows. They've just gone through a year of the tortures of being an opening act.

"Seriously, how are you going to treat the opening acts now that you're the headliner?" I asked.

"As long as they do not do anything that we do. If we knew that a group did something similar to what we did, we wouldn't have them on the bill in the first place and put them through all this shit," Mickey explained. "As long as they don't do anything similar to what we do, we don't care what they do. There's a certain amount of lighting that you can't let the opening act, cause you know, you're in business for yourself. Other than that, we're not going to hamper opening acts, because we were an opening act. There are a lot of groups I know personally, I won't say who they are, but they treat their opening acts like shit because they got kicked around when they were an opening act."

"Sometimes the manager does it instead of the acts."

"Yeah, well, that's true, but basically the acts know what's going on."

"Tell me about the costumes. How did they progress?"

"In the very beginning," said Mickey, "David (our manager) wanted to put as much money as he could in the show. We got this one seamstress who was used to doing mass production kind of things for TV. They were the things we wore on the first tour. They were really bulky costumes, I had wings and stuff. I really progressed from there. I didn't know that much about materials."

"Hot towels ... and some frozen Snickers and Milkyways," said the waitress, setting down a plate of each.

"Nothing like a little bit of sugar."

"Anyway, they progressed, just like the music, every album the costumes progressed equally if not more."

"What do you see as the ultimate costume. Do you have a vision of that?"

"No, because everybody is different in this group, everybody has their own different visions of how they want to look. We design the costumes ourselves. Mary Bassell helped us with the designs and she's out in North Hollywood. She helped us with the designs this time."

"Frank, you're the only one who wears gloves. Did you do that from the very beginning?"

Frank leans over Mickey into the mike, gives his shy smile, and says, "Yeah, in fact, from the very beginning I used to wear all black. With white gloves. I used





to wear dark suspenders, a dark shirt, dark pants, and the gloves. In fact, I used to wear this little yellow ring with the gloves in Bogey's. I still wear it now. Mickey gave it to me."

"You wear the cape to sort of frame yourself. Is that a conscious thing?"

"It was when I first did it. What it is is

like big wings. I couldn't get it exactly the way I wanted it because of the materials and stuff I had to use for it."

"Do the costumes ever get in the way?"

"Yeah, the first costumes we had were in the way because they were made of satins and things. They're so heavy. We use like an elastic now, it's like silk, but it

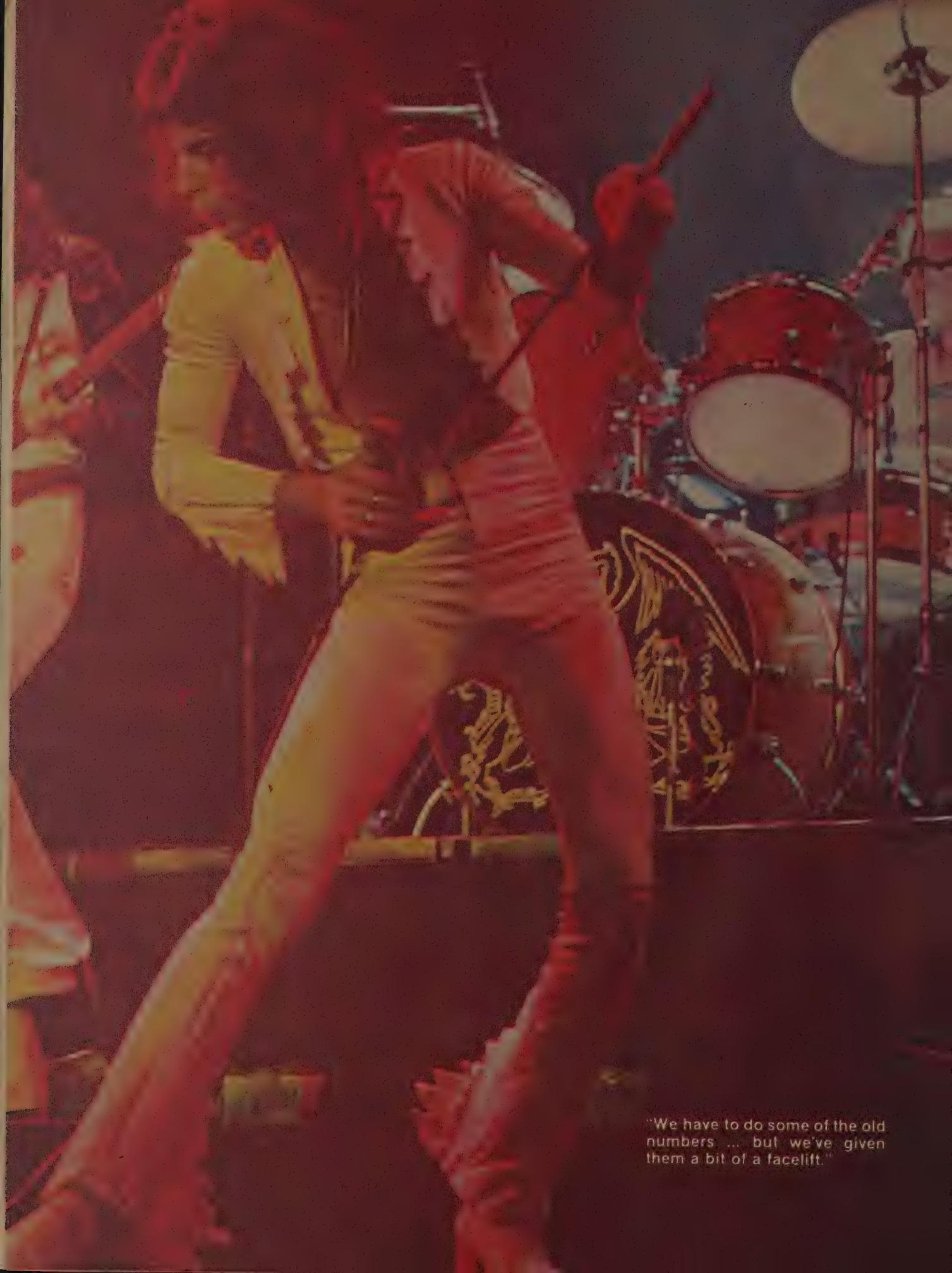
gives and still holds its shape, it's a new material. It's a new material that nobody's used."

"How far do you think you'll take the costumes?"

"Actually having wings transplanted into our backs," said Gregg.

"I wish," said Mickey. □



A dynamic, low-angle shot of a band performing live. In the foreground, a male drummer in a black t-shirt and light-colored pants is captured mid-motion, his arms raised to strike the drums. Behind him, another band member in a red shirt and dark pants is partially visible, also in motion. To the right, a large red drum set with gold-colored hardware is prominent. The background is dark, suggesting a concert setting.

"We have to do some of the old numbers ... but we've given them a bit of a facelift."

"I'm Quite Happy Being The Lead Poseur In Queen.."

an interview with

FREDDY MERCURY

by Lisa Robinson

Freddie reminded me that every time he and I were supposed to get together during the past few years, one of us got sick. Well, this time no one got sick, but we ended up meeting in Chicago in sub-freezing weather. The conditions were unbelievable; nonetheless, we forged ahead. (Even with the added complications ... Queen's sound truck with Freddie's piano had turned over on a road somewhere and they had to rent another one as well as a new p.a.)

The band was gathered for a casual evening and Chinese food at the home of one of Elektra / Asylum's executives in Evanston, Illinois. Freddie was wearing sort of baggy, cream colored flannel trousers, "Do you like them?," he asked somewhat anxiously. Yes, they're great.

But you're not wearing them onstage?
"Oh no, wait til you see..."

Brian May could not contain his enthusiasm for Joe and Elissa Perry, and we all watched videotapes of Linda Ronstadt in the recording studio, and then Joni Mitchell's Wembley concert. "Look at her cheekbones," Freddie remarked, "it's David Bowie .. really it is."

Freddie was wearing - in addition to the loosely-fitting flannels and the multi-colored sweater and the bowling shirt embroidered with the name "Ruth" — a gold and onyx bracelet. But this was a *bracelet* ... if you know what I mean. "Oh this?," Freddie said, as casually as he could. "A friend of mine gave me this ... Elton. He was going to Cartier's one day and said,

'oh, I have to get some groceries' ... Groceries," Freddie marveled.

In the car on the way back to the hotel, Freddie talked of the new numbers they've added to this show. "We have to do some of the old numbers as well, but we've tried to give them a bit of a facelift. Actually, I think it's the musicians who could probably use a facelift," he chuckled.

The following day, we decided to do The Interview. Freddie sat in his suite and smoothed an avocado colored French skin cream on his legs. Wearing red and white satin boxer shorts covered by a black embroidered kimono, Freddie talked of how the "Kensington poseur" had changed.

"I'm quite happy being the lead poseur



in Queen at the moment," Freddie said. "But my life isn't all that different from when I was running a stall in the Kensington antique market. Of course I have more money, but to tell you the truth, I don't know how much. It's easier for me to do things now, but I've always lived in the same extravagant fashion."

"Those early days were frustrating for me, because I was marking time. I just always wanted to be a *Star*. But people grow up, don't they? I know I have. I'm thirty years old, and I've changed. As far as my image is concerned, well, I still have certain pretensions, but that's the show biz part of me."

"When I first started with this band, I never thought I'd be able to wear my kimono onstage." And the boxer shorts? "Oh," he laughed, "that was on a dare from the crew."

"Sneaking my cabaret influences into our act was done slowly. Could you imagine me doing 'Big Spender' when we were first starting? As a rock band? They'd freak. Now we do more a combination of rock and roll and theater, but obviously with a song like 'Tie Your Mother Down,' we're a rock band. The others in the band aren't embarrassed when I'm outrageous onstage, that's just me being the front man."

"Of course, a lot of my lyrics are tongue-in-cheek. I don't like being serious, because I tend to get *too* serious and drive me, and everyone around me, crazy. The lines, 'bring on the charge of the love brigade, there's spring in the air once again', in 'Millionaire Waltz,' are funny. It's *so* Julie Andrews."

Freddie's changed his look for this tour; if you've seen Queen then you know he's carrying onstage this time in ballet tights. He's also not wearing fingernail polish anymore. So, he's baring his rather hairy chest in these tights, and gone are the popstar platform boots, replaced by little leather ballet slippers.

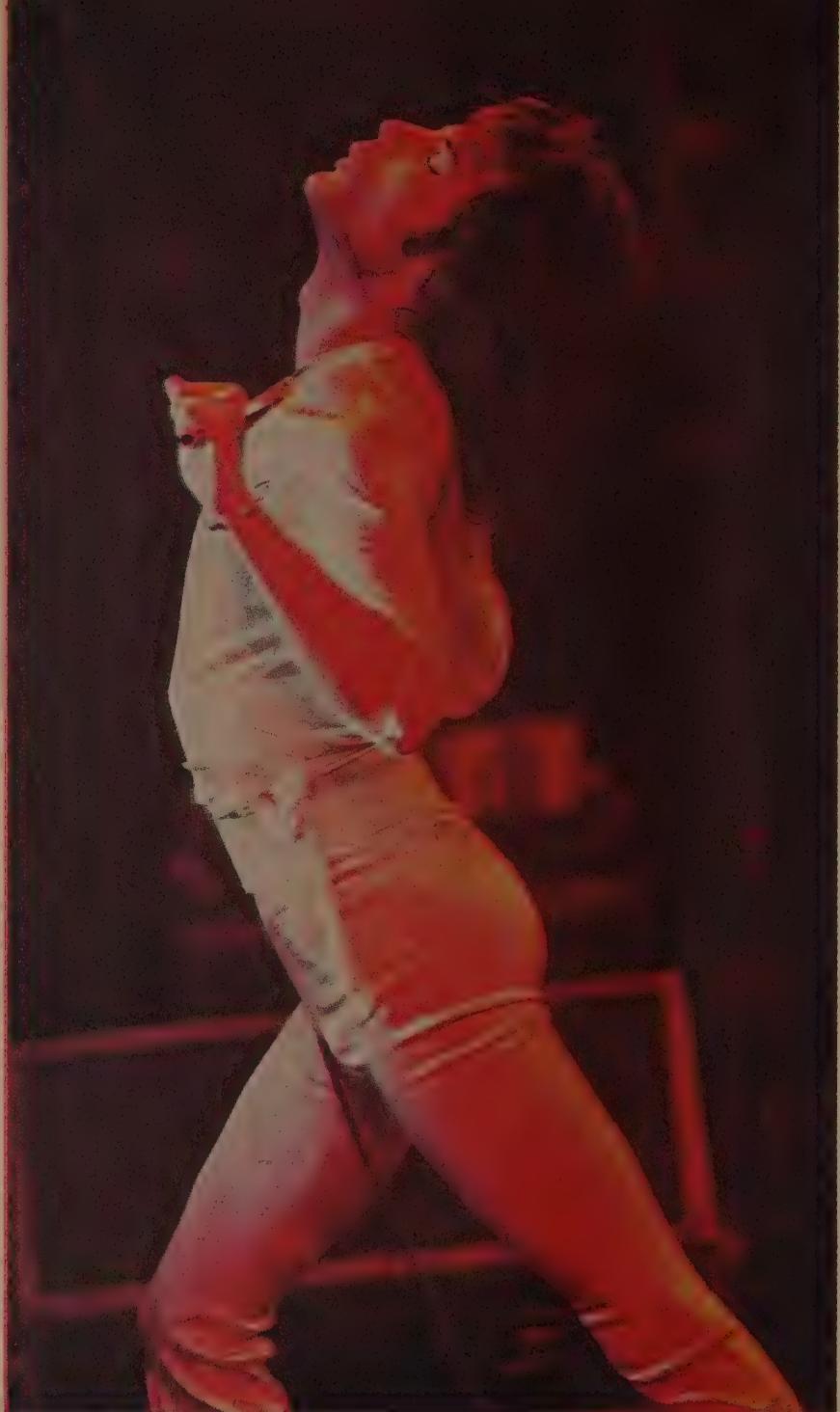
"You get used to being a rock and roll singer in high heels and tight trousers," he told me. "And this ballet stuff is hard. On the one hand, we're delivering very rough rock and roll, and then I have to look graceful wearing these tights. Because they look perfectly dreadful dear, if they sag."

"But it's made this tour more interesting for me, it's another thing to think about. Instead of relying on your shoes to give you a certain stature, you have to do it with your own body movements. I stand differently now," he said, jumping up to demonstrate. "It's like the way Rudi Nureyev walks," he added, referring to the dancer he so obviously admires.

"During the sound checks I do some ballet exercises. You should see it, the crew dies laughing."

As for the music, Freddie says that they may use some orchestras the next time Queen records. "We may, because I'm up to my eyeballs in arrangements, working out the harmonies, etc. What do you mean do we do it all ourselves? DARLING, you know we do..."

"Well, at the end of that song 'Teo Torriate' we did have a few friends in to sing,"



Freddie admits, "but mind you, it was just about six or so..."

As for his private life, Freddie said thoughtfully, "You have to have a private life. And the problem is, are you sort of going to succumb to the media and what they expect of you, or are you going to be yourself? What do they expect? Oh ... whatever they make up."

"I used to be afraid of what people said about me, but I'm not anymore. I wouldn't go out unshaven in the old days, for example. But now ... well, I don't have anything to lose, do I? And I'm not worried about making a spectacle of myself."

In the dressing room before the show, Freddie is wearing a baggy boilersuit. He will, of course, strip down to the ballet

tights, but for now, he's joking about this ensemble. "Oh, Zandra had ever so hard a time getting it to fit," he laughed ... and then, a bit more seriously, "I hope that damn piano works," he muttered.

Queen, on the road, is a big show, with all new lights and some spectacular bits: like a 45-second change for Freddie during "Bohemian Rhapsody." There's still the triangle bit with John, Roger's drum solo, Brian's amazing guitar work (it sounds like there are so many guitars onstage), and of course, Freddie Mercury's astounding stage presence. He's wrong about that facelift though, Queen's members don't need one yet. (*Portions of this appeared in Lisa Robinson's syndicated "Rock Talk" column.*) □

HIT PARADER

TOP HIT SONGS OF '77

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GET IT UP FOR LOVE

(As recorded by Ben E. King & AWB)

NED DOHENY

It's a tricky situation
Hard to say just what the outcome will
be
If you solve the riddle you can save your
soul
Or chase love's shadow till the river runs
cold.

Hey babe get it up
Get it up for love wooo hoo.

There's a longing in the people
No one knows just when the heartache
will cease

YOU MADE ME BELIEVE IN MAGIC

(As recorded by Bay City Rollers)

LEN BOONE

I believed all love had gone
Had no strength to carry on
Thought my world was upside down
The day you walked into my life
Went to work to set things right
What's the secret that you used?
Oh you made me believe in magic
The moment I gazed into your eyes
Well you made me believe in magic
Your love brought magic to my life.

Now I'm filled with a new sense to be
You gave my life harmony
Love and you are all I, all I need
Oh you.

Made me believe in magic the moment I
gazed into your eyes
Well you made me believe in magic
Your love brought magic to my life.

Stay until our lives have to end
To leave would be such a sin
Girl you are my ev'ry, ev'rything
Oh you.

Made me believe in magic the moment I
gazed into your eyes
Well you made me believe in magic
Your love brought magic to my life.

Oh you made me believe in magic
The moment I gazed into your eyes
Well you made me believe in magic
Your love brought magic to my life.

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You can flee in terror you can stay and
fight
You can stand in line and scream "it's
just not right"
But get it up
Get it up for love woo hoo.

Sold for a smile
Another fallen star shatters by the
wayside
Seldom do you find just what you had in
mind ah.

It's a tricky situation
Heaven knows just where the struggle
will end
If it takes forever I've got time to burn
Babe I won't desert you when the tables
turn
Oh da da ha ha ha ha ha.

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MY HEART BELONGS TO ME

(As recorded by Barbra Streisand)

ALAN GORDON
CHARLIE CALELO

I got the feelin' the feelin's gone
My heart has gone to sleep
One of these mornin's I'll be gone
My heart belongs to me.

Can we believe in fairytales?
Can love survive when all else fails?
Can't hide the feelin' the feelin's gone
My heart belongs to me.

But now my love, hey didn't I love you
But we knew what had to be
Somehow my love, I'll always love you
But my heart belongs to me.

Put out the light and close your eyes
Come lie beside me
Don't ask why.

Can't hide the feelin' the feelin's gone
My heart belongs to me.
(Girls)

But now my love, hey didn't I love you
Didn't I love you
Didn't I love you
Didn't I love you, baby.

Don't cry my love
I'll always love you
But my heart belongs to me.

I got the feelin' the feelin's gone
My heart belongs to me.

(Didn't I love you, didn't I love you).

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RUNAWAY

(As recorded by Bonnie Raitt)

DEL SHANNON
MAX CROOK

As I walk along
I wonder what went wrong with our
love
A love that was so strong
And as I still walk on
I think of the things we've done
together
While our hearts were young.

I'm a walkin' in the rain
Tears are fallin' and I feel the pain
Wishin' you were here by me
To end this misery
And I wonder, I wonder
Wonder why you ran away
And I wonder
Where you will stay my little runaway.

I'm a walkin' in the rain
Tears are fallin' and I feel the pain
Wishin' you were here with me
To end this misery
And I wonder, I wonder
Wonder why you ran away
And where you will stay
My little runaway.

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JUST A SONG BEFORE I GO

(As recorded by Crosby, Stills & Nash)

GRAHAM NASH

Just a song before I go
To whom it may concern
Trav'ling twice the speed of sound
It's easy to get burned
When the shows were over, we had to
get back home
And when we opened up the door
I had to be alone.

She helped me with my suitcase
She stands before my eyes
Driving me to the airport and to the
friendly skies
Going through security, I held her for so
long
She fin'ly looked at me in love
And she was gone.

Just a song before I go
A lesson to be learned
Trav'ling twice the speed of sound
It's easy to get burned.

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HOW MUCH LOVE

(As recorded by Leo Sayer)

BARRY MANN
LEO SAYER

How much love do you need
Before you give your love to me
How much time before it grows
How much love I wanna know.

What can I do
What can I say
The last thing I want is to drive you
away
How much love does it take
How much love for heaven sake.

How much love
How much love
Do I rush right in or do I hesitate
How much love
How much love
How much love.

Am I tryin' too hard
Give me some kind of clue
There must be a way to get through to
you
Should I come on strong or do I hesitate
Do I rush right in or do I wait.

How much love
How much love
Do I rush right in or do I hesitate
How much love
How much love
How much love.

I got so much love
Don't know where to begin
I'm pleadin' with you babe
You gotta give in.

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WAKE UP AND BE SOMEBODY

(As recorded by Brainstorm)

GERALD KENT

Wake up and be somebody
Get up and be someone
Wake up and be somebody
Under the morning sun.
Wake up and be somebody
Get up and be someone
Wake up and be somebody
There's room for ev'ry one.

Don't let it get you down
When you think that you can't get
around

Don't let the day drag on
You've got to move to the happy sound
Wake up and be somebody
Get up and be someone
Wake up and be somebody
There's room for every one.
I know it's hard to see
All of the brand new possibilities
But if you're here with me
Then we can live love and always be
free
Can't you see?
(Repeat chorus)

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DEVIL'S GUN

(As recorded by C.J. & Co.)

BARRY GREEN
RON ROKER
GERRY SHURY

Fee fie fo fum
We're looking down the barrel of the
devil's gun
Nowhere to run
We've gotta make the stand against the
devil's gun.

Fee fie fo fum
We're looking down the barrel of the
devil's gun
Nowhere to run
We've gotta make a stand against the
devil's gun.

Better make a move now

Well, well you know there ain't no time
to lose now
Oh well his finger's on the trigger
He's waiting to deliver
Can we ever figure out the way to make
the people shout.

Got a new direction
Well, well, well another resurrection
Well now don't wait, hesitate, or it's
gonna be too late
Flames are getting higher, got to jump
out of the fire.

He's watching us burn
He's watching us burn
One day we'll learn, one day we'll learn
Fee fie fo fum.

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Angeles, California.

HANDY MAN

(As recorded by James Taylor)

OTIS BLACKWELL
JIMMY JONES

Hey girls, gather round
Because of what I'm puttin' down
Oh baby, I'm your handy man
I'm not the kind that uses pencil or rule
I'm handy with the love and I'm no fool
I fix broken hearts, I know I really can
If your broken heart needs repair
I'm the man to see
I whisper sweet things
You tell all your friends
And they'll come running to me.

Here is the main thing I want to say
I'm busy twenty-four hours a day
I fix broken hearts
I know I really can.

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COULDN'T GET IT RIGHT

(As recorded by Climax Blues Band)

PETER HAYCOCK
COLIN COOPER
RICHARD JONES
DEREK HOLT
JOHN CUFFLEY

Time was drifting, this rock had got to
roll
So I hit the road and made by getaway
Restless feeling, really got a hold
I started searching for a better way.

But I kept on looking for a sign in the
middle of the night
But I couldn't see the light, no I couldn't
see the light
I kept on looking for a way to take me
through the night
I couldn't get it right, I couldn't get it
right.

L.A. fever made me feel alright
But I must admit it got the best of me
Getting down, so deep I could have
drowned
Now I can't get back the way I used to
be.
(Repeat chorus)

New York City took me with the tide
And I nearly died from hospitality
Left me stranded, took away my pride
Just another no account fatality.
(Repeat chorus)

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TELEPHONE LINE

(As recorded by Electric Light Orchestra)

JEFF LYNNE

Hello, how are you
Have you been alright
Thru all those lonely, lonely, lonely,
lonely, lonely nights
That's what I'd say
I'd tell you ev'rything if you'd pick up'
that telephone yeah yeah yeah.

Hey how you feelin'
Are you still the same
Don't you realize the things we did, we
did were all for real not a dream
I just can't believe they've all faded out
of view
Yeah yeah yeah yeah
Oo oo oo oo.

Doo da wop
Doo bee doo da wop
Doo wah doo lang

Blue days, black nights
Doo wah doo lang
I look into the sky
Your luck ain't really gonna see you
through
And I wonder why the little things are
finly comin' true
Oh oh telephone line
Give me some time
I'm living in twilight
Oh oh telephone line
Give me some time
I'm living in twilight.

O.K., so no one's answering
Well can't you just let it ring a little
longer, longer, longer
Oh I'll just sit tight through shadows of
the night
Let it ring for evermore.
(Repeat chorus)

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YOU AND ME

(As recorded by Alice Cooper)

ALICE COOPER
DICK WAGNER

When I get home from work
I wanna wrap myself around you
I wanna take you and squeeze you
Til the passion starts to rise
I wanna take you to heaven
That would make my day complete.

But you and me ain't no movie stars
What we are is what we are
We share a bed, some lovin' and T.V.
yeah
And that's enough for a workin' man
What I am is what I am
And I tell you babe

Well that's enough for me.

Sometimes when you're asleep and I'm
just starin' at the ceiling
I wanna reach out and touch you
But you just go on dreamin'
If I could take you to heaven
That would make my day complete.

But you and me ain't no superstars
What we are is what we are
We share a bed, some popcorn and T.V.
yeah
And that's enough for a workin' man
What I am is what I am
And I tell you babe
Well that's enough for me.

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I'M IN YOU

(As recorded by Peter Frampton)

PETER FRAMPTON

I don't care where I go, when I'm with
you
When I cry, you don't laugh, 'cause you
know me.

I'm in you, you're in me
I'm in you, you're in me
'Cause you gave me the love, love that I
never had
Yes, you gave me the love, love that I
never had.

You and I, don't pretend, we make love
I can't feel any more, that I'm singing
You gave me the love, love that I never
had
I don't care, where I go, when I'm with,
with you
Yeah I'm in you.

Times so fly when you think of last fall
You can't buy, what they made, you
and I
Oh I'm in you, you're in me
'Cause you gave me the love, love that I
never had.

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SHOW YOU THE WAY TO GO

(As recorded by Jacksons)

K. GAMBLE
L. HUFF

Ah let me show ya
Let me show you the way to go.

(No) I don't know ev'rything
But there's something I do know (I
know, I know)
I've read and heard enough an' now
we're ready to show that we can come
together an' think like one
(Come together now)
Live together underneath the sun
Please, please let me show ya
Let me show ya, let me show you the
way to go
(Follow me, follow me).

Just put your trust in me
I'll try not to letcha down
(Letcha down, letcha down)
(A) Good job is hard to do
But only we can't let us down
Cause we can help each other to over-
come

We can do it, we can do it
Now trust ev'rybody an' git the job done
Please, please, please just let me show
ya
Let me show ya, let me show you the
way to go
(Please follow me now).

Cause we can help each other to over-
come
We can do it, we can do it now
Live together underneath the sun
Please, please, please just let me show
ya
Let me show ya, let me show you the
way to go
(Follow me, follow me).

Uh let me show you
I'll never letcha down
Never letcha down
I'll never let you down
Put your hand in mine
We can do it
We can do it
We can work it out
A-work it out
Work it, work it, work it out
Uh uh uh uh ummm
If you don't stop uh
Let me show ya, let me show ya, let me
show ya yeah
Let me, let me, let me, let me, let me, let
me show you.
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PEOPLE IN LOVE

(As recorded by 10cc)

ERIC STEWART
GRAHAM GOULDMAN

People in love do funny things
Walk under buses and burn their wings
People like us do nothing right
Talk to the ceiling into the night
Look at the smile in her eyes
I knew I was right in my bones
I feel the turnin' of wheels as it grows
Look at my face in her eyes
Am I right am I wrong
She's given me butterflies all along.

Ooh sitting alone in the dark (hey, hey)

Ooh feeling you close to me
We're in a dream but the hands on the
clock seem to know
Tell me it's time to go.

People in love play silly games
Running in circles and ev'rywhere
People like us can make believe
Love is forever and I'll never be.

Ooh sitting alone in the dark (hey, hey)
Ooh feeling you close to me
We're in a dream but the hands on the
clock seem to know
Tell us it's time to go.

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NY 10022.

DO YA

(As recorded by Electric Light Orchestra)

JEFF LYNNE

In this life I've seen ev'rything I can see,
woman
I've seen lovers flying through the air
hand in hand
I've seen babies dancin' in the midnight
sun
I've seen dreams that came from the
heavenly skies above
I've seen old men cryin' at their own
grave sides
And I've seen pigs all sittin' watchin'
picture slides
But I never seen nothin' like you.

Do ya, do ya want my love?
Do ya, do ya want my face?
Do ya, do ya want my mind?
Do ya, do ya want my love?

Well, I heard the crowd singin' out of
tune
As they sat and sang Auld Lang Syne by
the light of the moon
I heard the preachers bangin' on the
drums
And I heard the police playin' with their
guns
But I never heard nothin' like you.

In the country where the sky touches
down on the field
She lay her down to rest in the mornin'
sun
They come a-runnin' just to get a look
Just to feel, to touch her long black hair
They don't give a damn.

But I never seen nothin' like you
Do ya, do ya want my love?
Do ya, do ya want my face?
Do ya, do ya want my mind?
Do ya, do ya want my love?

Well, I think you know what I'm tryin' to
say, woman
That is, I'd like to save you for a rainy
day
I've seen enough of the world to know
That I've got to get it all, to get it all to
grow.

Do ya, do ya want my love?
Do ya, do ya want my face?
Do ya, do ya want my mind?
Do ya, do ya want my love?

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LIDO SHUFFLE

(As recorded by Boz Scaggs)

BOZ SCAGGS
DAVID PAICH

Lido missed the boat that day he left the
shack
But that was all he missed and he ain't
comin' back
A tombstone bar in a juke-joint car
And he made a stop just long enough to
grab the handle off the top
Next step Chi-Town Lido put the money
down and let it roll.

He said one more job ought to get it
One last shot 'fore we quit it
One more for the road.

Lido oh he's for the money

He's for the show
Lido's a-waitin' for the go
Lido oh.

He said one more job ought to get it
One last shot then we quit it
One more for the road.

Lido be runnin' havin' great big fun
'Til he got the note sayin' tow the line or
blow it
And that was all she wrote
He be makin' a bee line headin' for the
border line
Goin' for broke.

Sayin' one more hit ought to do it
This joint ain't nothin' to it
One more for the road.

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WHEN I NEED YOU

(As recorded by Leo Sayer)

CAROLE BAYER SAGER
ALBERT HAMMOND

When I need you
I just close my eyes and I'm with you
And all that I saw wanna give you
It's only a heartbeat away
When I need love I hold out my hands
and I touch love
I never knew there was so much love
keeping me warm night and day
A thousand miles of empty space in
between us
A telephone can't take the place of your
smile
But you know I won't be traveling
forever
It's cold out but hold out and do like I do
when I need you

I just close my eyes and I'm with you
And all that I saw wanna give you
It's only a heartbeat away.

When I need you I just close my eyes
And I'm with you
And all that I saw wanna give you
It's only a heartbeat away
It's not easy when the road is goodbye
love
Honey that's a heavy load that we bear
But you know I won't be traveling a life
time
It's cold out but hold out and do like I do
when I need love
I hold out my hands and I touch love
I never knew there was so much love
keeping me warm night and day.

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YOUR LOVE

(As recorded by Marilyn McCoo & Billy Davis)

WALTER JOHNSON
H.B. BARNUM

Each day when I rise and I look at you
I can't believe I'm living a dream come true
And as long as you feel the way you do
I'll do everything to make all your days fresh and new.

Your love, keeps me satisfied
Your love, fills my heart with pride
Your love, keeps getting stronger
Cause we really try
Your love, simple sweet and pure
Your love, makes me feel secure
Your love, and I'm very sure it keeps my heart beat pounding
Your love makes me want you more
Your love, don't ever worry 'bout it running short

Cause I can't do without it
Your love.

Lord only knows how much I love you
So I'm gonna take the time to show you how much I care
Just as long as there's heaven above you
This I can promise no other's love will I share.

Your love, keeps me going strong
Your love, keeps me hangin' on
Your love, this feeling never seems to disappear

Your love, shelter from the storm
Your love, keeps me safe and warm
Your love, keeps getting better to me year after year

Your love, keeps me feeling fine
Your love, always on my mind
Your love just got to tell you baby one more time
I can't do without it
Ain't no doubt about it
I can't do without your sweet love.

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ARIEL

(As recorded by Dean Friedman)

DEAN FRIEDMAN

Way on the other side of the Hudson deep in the bosom of suburbia
I met a young girl she sang mighty fine
Tears on my pillow and Ave Maria
Standing by the water fall in Paramus Park

She was working for the friends of BAI
She was collecting quarters in a paper cup
She was collecting quarters in a paper cup

She was looking for change and so was I
She was a Jewish girl, I fell in love with her
She wrote her number on the back of my hand

I called her up, I was all out of breath
I said "Come hear me play in my rock and roll band"

I took a shower and I put on my best blue jeans

I picked her up in my new V double U van

She wore a peasant blouse with nothing underneath
I said "Hi" she said "Yeah, I guess I am"
Ariel, Ariel.

We had a little time, we were real hungry

We went to Dairy Queen for something to eat

She had some onion rings, she had a pickle

She forgot to tell me how she didn't eat meat

I had a gig in the American Legion hall
It was a dance for the Volunteer Ambulance Corps

She was sitting in a corner against the wall

She would smile and I melted all over the floor.

I took her home with me, we watched some TV

Annette Funicello and some guy going steady

I started fooling around with the verticle

We got the munchies so I made some spaghetti

We sat and we talked into the night while channel 2 was signing off the air

I found the softness of a mouth
We made love, the bombs bursting in air

Ariel, Ariel, Ariel, Ariel.

Way on the other side of the Hudson Deep in the bosom of suburbia

I met a young girl

She sang mighty fine
Tears on my pillow and Ave Maria.

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CLOUDY

(As recorded by Average White Band)

HAMISH STUART
ALAN GORRIE

Cloudy, it used to be so easy just to love you
Now, babe, you seem to have a million problems on your mind at the one time.

Cloudy, don't you drift away
Cloudy, don't you drift away
Feel like I'm losin' you slowly but surely
Oh babe, oh babe
What cha try'n' to prove by turnin' me away?
You're killin' my love oh, oh, oh

What, what we had, is it really dead, is it really dead?

Maybe I could be the one to help you solve all those things
Just try all you have to do is open up that door
What are you waiting for?

Cloudy, don't you drift away
Cloudy, don't you drift away
Feel like I'm losin' you slowly but surely
Oh babe, oh babe
What cha try'n' to prove by turnin' me away?
You're killin' my love oh, oh, oh
What, what we had, is it really dead, is it really dead?

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RIGHT TIME OF THE NIGHT

(As recorded by Jennifer Warnes)

PETER McCANN

Sun goes down on a silky day
Quarter moon walkin' thru the Milky Way

When it's me and you baby
We could think of somethin' to do
'Cause it's the right time of the night
Oh, the stars are winkin' above
Honey, it's the right time of the night for makin' love.

We'll go drinkin' in some heavy bar
I'll take you night ridin' in my chevy car
When it's me and you baby

We could think of somethin' to do
'Cause it's the right time of the night
Oh, the stars are winkin' above
Honey, it's the right time of the night for makin' love.

I got you and you got me
Tell you, that's the way my momma always said it should be
I'll be sweet and you'll be kind
We'll be bad, if you don't mind.

It's the right time of the night
Oh, the stars are winkin' above
Honey, it's the right time of the night for makin' love.

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CRACKERBOX PALACE

(As recorded by George Harrison)

GEORGE HARRISON

I was so young when I was born
My eyes could not yet see
And by the time of my first dawn
Somebody holding me ... they said.

I welcome you to Crackerbox Palace
We've been expecting you
You bring such joy in Crackerbox Palace
No matter where you roam know our
love is true.

While growing up or trying to
Not knowing where to start
I looked around for someone who
May help reveal my heart - someone
said.

While you're a part of Crackerbox
Palace

Do what the rest all do
Or face the fact that Crackerbox Palace
May have no other choice than to deport
you.

I welcome you to Crackerbox Palace
We've been expecting you
You bring us joy in Crackerbox Palace
No matter where you roam know our
love is true.

Sometimes are good ... sometimes are
bad
It's all a part of life
And standing in between them all
I met a Mr. Grief — and he said.
I welcome you to Crackerbox Palace
Was not expecting you
Let's rap and tap at Crackerbox Palace
Know that the Lord is well and inside of
you.
(Repeat chorus)

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I WANNA GET NEXT TO YOU

(As recorded by Rose Royce)

NORMAN WHITFIELD

Sittin' here in this chair waitin' on you
Ah baby, to see things my way
But not a word do you say
You won't even look my way
Boy, I'm spending my dimes, wasting
my time, talkin' 'til I'm black and blue
Ah, can't you see I wanna get next to
you.

Dreams of you and I go sailing by
whenever your eyes meet mine
(You're so fine)
And boy you make me feel so insecure
You're so beautiful and pure, why must
you be unkind
(And tell me I'm not your kind, blowin'
my mind)
Boy my, my money is low and I know

that I can't take you to the fancy places
you might wanna go
Still I wanna get next to you
I wanna get next to you.

Boy, you can bend me, shake me, make
me whatever it takes to please you I'm
willing to do
'Cause you're my dream come true and I
wanna get next to you.

I wanna get next to you
I wanna make you mine (for all the
time)
I wanna get next to you
I promise I'll never make you blue
I wanna get next to you
I wanna get next to you.

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HELLO STRANGER

(As recorded by Yvonne Elliman)

BARBARA LEWIS

Hello stranger
It seems so good to see you back again
How long has it been?
(It seems like a mighty long time)
(Che bop che bop my baby, oh)
It seems like a mighty long time.

Oh oh I'm I'm I'm I'm so glad you
stopped by to say hello to me
Remember that's the way it used to be
Ooh, it seems like a mighty long time
Che bop che bop my baby, ooh

It seems like a mighty long time
(Che bop che bop my baby, che bop che
bop).

Oh oh oh yes I'm so glad you're here
again
Oh if you're not gonna stay
Please don't tease me like you did
before
Although it seems like a mighty long
time
Che bop che bop my baby, ooh
It seems like a mighty long time.

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SPIRIT IN THE NIGHT

(As recorded by Manfred Mann's Earth
Band)

BRUCE SPRINGSTEEN

Crazy Janey and her mission-man were
back in the alley tradin' hands
'Long came Wild Billy with his friend G-
Man all dudded up for Saturday night
Well, Billy slammed on his coaster
brakes and said, "Anybody wanna go
on up to Greasy Lake?"
It's about a mile down on the dark side
of Route Eighty-Eight

I got a bottle of Rose, so let's try it
We'll pick up Hazy Davy and Killer Joe
and I'll take you all out to where the
Gypsy angels go
They're built like light and they dance
like spirits in the night
(All night) in the night (all night)
Oh, you don't know what they can do to
you

Spirits in the night (all night) in the
night (all night)
Stand right up now and let them shoot
through you.

Well now, Wild Billy was a crazy cat,
and he shook some dust out of his
coonskin cap
He said, "Trust some of this, it'll show
you where it's at, or at least it'll really
help you feel it."

By the time we made it up to Greasy
Lake I had my head out the window and
Janey's fingers were in the cake
I think I really dug her cause I was too
loose to fake
I said, "I'm hurt." She said, "Honey, let
me heal it."

And we danced all night to a soul fairy
band and she kissed me just right like
only a lonely angel can
She felt so nice, just as soft as a spirit in
the night

(All night) in the night (all night)
Janey don't know what she do to you
Spirit in the night (all night) in the night
(all night)

Stand right up and let her shoot through
me.

Now the night was bright and the stars
threw light on Billy and Davy dancin' in
the moonlight
They were down near the water in a
stone mud fight, Killer Joe gone passed
out on the lawn

Well now, Hazy Davy got really hurt, he
ran into the lake in just his socks and a
shirt

Me and crazy Janey was makin' love in
the dirt singin' our birthday song
Janey said it was time to go so we
closed our eyes and said goodbye to
Gypsy Angel Row, felt so right
Together we moved like spirits in the
night (all night).

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I JUST WANNA BE YOUR EVERYTHING

(As recorded by Andy Gibb)

BARRY GIBB

For so long
You and me been finding each other for
so long
And the feeling that I feel for you is
more than strong, girl
Take it from me
If you give a little more than you're ask-
ing for
Your love will turn the key, darling.

Mine

I would wait forever for those lips of
mine
Build my world around you darling
This love will shine girl
Watch it and see
If you give a little more than you're ask-
ing for
Your love will turn the key, darling.

Mine
I would wait forever for those lips of
mine
Build my world around you darling
This love will shine girl
Watch it and see
If you give a little more than you're ask-
ing for
Your love will turn the key oh

I, I just wanna be your ev'rything
Open up the heaven in your heart and
let me be
The things you are to me
And not some puppet on a string
Oh if I stay here without you darling
I would die
I want you laying in the love I have to
bring
I'd do anything to be your everything.

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SEASIDE WOMAN

(As recorded by Suzy and the Red
Stripes)

McCARTNEY

Oh seaside woman
Oh seaside woman
Oh seaside woman.

Papa catch the fish from the bottom of
the sea
Mama fixes net keep an eye on me
Dainty little mama smile all day
Cook your sweet potato at night she lay,
lay
Oh seaside woman
Oh seaside woman
Oh seaside woman oh oh oh.

Ride grey mule to market place each
day
Sell the beads and baskets sea shells
pay
Dainty little mama smile all day
Papa love you mama and he say, say
Oh seaside woman
Oh seaside woman
Oh seaside woman oh oh oh.

Papa catch the fish from the bottom of
the sea
Mama fixes net keep an eye on me
Dainty little mama smile all day
Papa love you mama and he say, say
Oh seaside woman
Oh seaside woman
Oh seaside woman oh oh oh.

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DON'T GIVE UP ON US

(As recorded by David Soul)

TONY MACAULAY

Don't give up on us baby
Don't make the wrong seem right
The future isn't just one night
It's written in the moonlight
And painted on the stars
We can't change ours.

Don't give up on us baby
We're still worth one more try
And tho' we put a last one by
Just for a rainy evening
When maybe stars are few

Don't give up on us
I know we can still come through.

I nearly lost my head last night
You've got a right to stop believing
There's still a little love left even so.

Don't give up on us baby
Lord knows we've come this far
Why can't we stay the way we are
The angel and the dreamer
Who sometimes plays a fool.

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TIE YOUR MOTHER DOWN

(As recorded by Queen)

BRIAN MAY

Get your party gown, and get your
pigtail down, and get your heart
beatin' baby
Got my timin' right, and got my act all
tight
It's got to be tonight, my little school
babe
Your momma says you don't
And your daddy says you won't
And I'm boilin' up inside
Ain't no way I'm gonna lose out this
time.

Tie your mother down
Tie your mother down
Lock your daddy out of doors
I don't need him nosin' around
Tie your mother down
Tie your mother down
Give me all your love tonight.

"You're such a dirty louse
Go, get outta my house"
That's all I ever get from your ... your ...
family ties
In fact, I don't think I ever heard a single
little civil word from those guys
I don't give a light, I'm gonna make out
all right
I've got a sweetheart hand to put a stop
to all that snipin' an' grousing'.

Tie your mother down
Tie your mother down
Take your little brother swimmin' with
a brick, that's all right
Tie your mother down
Tie your mother down
Or you ain't no friend of mine.

Your mamma and your daddy gonna
plague me till I die
I can't understand it 'cause I'm a peace
lovin' guy.

Tie your mother down
Tie your mother down
Get that big, big, big, big, big, big
daddy out the door
Tie your mother down
Tie your mother down
Give me all your love tonight.

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GIVE A LITTLE BIT

(As recorded by Supertramp)

RICK DAVIES
ROGER HODGSON

Give a little bit
Give a little bit of your love to me
Give a little bit
I'll give a little bit of my love to you
There's so much that we need to share
So send a smile and show you care.

I'll give a little bit
I'll give a little bit of my life for you
So give a little bit
Give a little bit of your time to me

See the man with the lonely eyes
Oh take his hand you'll be surprised.

Give a little bit
Give a little bit of your love to me
Give a little bit
I'll give a little bit of my life for you
Now's the time that we need to share
So find yourself we're on our way back
home
Oh going home
Don't you need, don't you need to feel at
home
Oh yeah we gotta sing.

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LONELY BOY

(As recorded by Andrew Gold)

ANDREW GOLD

He was born on a summer day 1951
And with a slap of a hand he landed as
an only son
His mother and father said what a
lovely boy
We'll teach him what we learned
Ah yes just what we learned
We'll dress him up warmly and we'll
send him to school
It'll teach him how to fight to be
nobody's fool.

Oh what a lonely boy
Oh what a lonely boy
Oh what a lonely boy.

In the summer of '53 his mother brought
him a sister
And she told him we must attend to her
needs
She's so much younger than you
Well he ran down the hall and he cried
Oh how could his parents have lied

When they said he was an only son
He thought he was the only one.

Oh what a lonely boy
Oh what a lonely boy
Oh what a lonely boy.
Goodbye mama goodbye to you
Goodbye papa I'm pushing on through.

He left home on a winter day 1969
And he hoped to find all the love he had
lost in that earlier time
Well his sister grew up and she married
a man
He gave her a son
Ah yes a lovely son
They dressed him up warmly they sent
him to school
It taught him how to fight to be
nobody's fool.

Oh what a lonely boy
Oh what a lonely boy
Oh what a lonely boy.

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CAN'T STOP DANCIN'

(As recorded by Captain & Tennille)

RAY STEVENS
JOHN PRITCHARD, JR.

Oh you can't stop dancin'
Just because the music's gone
You know you can't stop dancin' yeah
yeah
Just because the band has packed it up
and gone home
You know you can't stop dancin'
Just because the music's gone
'Cause if you keep on dancin'
If you keep on dancin'
If you keep on dancin'
You're gonna turn the music back on.
There's a rhythm in the universe
And the music is always there
But whenever life goes wrong

Sometimes it's so hard to hear
Just the same we've got to move with
the time
If you don't you're gonna be left behind
Just remember that the beat goes on
Pretty soon they're gonna play your
song.

And you can't stop dancin'
Just because the music's gone
You know you can't stop dancin' yeah
yeah
Just because the band has packed it up
and gone home
You know you can't stop dancin'
Just because the music's gone
'Cause if you keep on dancin'
If you keep on dancin'
If you keep on dancin'
You're gonna turn the music back on.

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BACK IN THE SADDLE

(As recorded by Aerosmith)

STEVEN TYLER
JOE PERRY

I'm back
I'm back in the saddle again
I'm back
I'm back in the saddle again.

Ridin' into town alone by the light of the
moon
I'm lookin' for old Sukie Jones, she crazy
horse saloon
Bar keep gimme a drink, that's when
she caught my eye
She turned to gimme a wink that'd
make a grown man cry.

I'm back in the saddle again
I'm back
I'm back in the saddle again
I'm back.

Come easy go easy - alright - till the
risin' sun
I'm calling all the shots tonight, I'm like
a loaded gun
Pealin' off my boots and chaps, I'm
saddle soar
Four bits gets you time in the rack, I
scream for more
Fools gold out of their mines, the girls
are soakin' wet
No tongue's drier than mine I'll come
when I get.

Back
I'm back in the saddle again
I'm back
I'm back in the saddle again.

I'm ridin'
I'm loadin' up my pistol
I'm ridin'
I really got a fistful
I'm ridin'
I'm shinin' up my saddle
I'm ridin'
The snake is gonna rattle.

I'm back in the saddle again
I'm back
I'm back in the saddle again
I'm back.

Ridin' high
Ridin' high
Ridin' high.

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YOUR OWN SPECIAL WAY

(As recorded by Genesis)

MICHAEL RUTHERFORD

Go far enough and you will reach
A place where the sea runs underneath
We'll see our shadow high in the sky
Dying away in the night.

I've sailed the world for seven years
And left all alone behind in tears
Won't you come here wherever you are
I've been all alone long enough.

You, you have your own special way

Of holding my hand keep it way 'bove
the water

Don't ever let go, oh no, no, no
You, you have your own special way
Of turning the world so it's facing the
way that I'm going
Don't ever, don't ever stop.

You, you have your own special way
Of carrying me twice 'round the world
Never closer to home than the day, the
day I started
Hold on to my hand, keep it way 'bove
the water
Don't ever let go, no no no.

Who's seen the wind, not you or I
But when the ship moves, she's passing
by
I really don't think she knows where

she's going at all.

What mean the dreams night after
night
The man in the moon's a blinding light
Won't you come out whoever you are
You've followed me quite long enough.

You, you have your own special way
Of holding my hand, don't ever let go
You, you have your own special way
Of turning the world so it's facing the
way that I'm going
Don't ever, don't ever leave me
Don't ever leave me.

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PHANTOM WRITER

(As recorded by Gary Wright)

GARY WRIGHT

I opened my eyes this morning
Looked thru my window outside
Suddenly something my window outside
Suddenly something took me away by surprise
There on the sky line, written in broad daylight
My own name was there and it gave me a terrible fright
Yeh, yeh.

Phantom writer, my name's in the sky
yea, yea
Phantom writer why, why oh why
Phantom writer tell me you're real
Or are you a lie.

High above the sunrise
Appeared my own birth sign
Then all too soon I began to read the lines
You're coming home soon.

As I read my room faded away
Now I'm somewhere between the night and day
Yea yea.

Phantom writer, my name's in the sky
yea yea
Phantom writer, why, why oh why
Phantom writer I know you're real
There's love in your eyes.

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LOVE'S GROWN DEEP

(As recorded by Kenny Nolan)

KENNY NOLAN

Somewhere back in time
You became a friend of mine
And day by day we've grown a little closer
You're my spirit to be strong
A friend when things go wrong
So I've written down these words to let you know.

That love's grown deep
Deep into the heart of me
You've become a part of me
Let us plant the seed and watch it grow
Love's grown deep
Deep into the heart of me
You've become a part of me.

As we travel down the road
Side by side we'll share the load
Hand in hand we'll see each other thru
And though we've only just begun
Let's count our blessings one by one
I thank God for life
I thank God for you.

Love's grown deep
Deep into the heart of me
You've become a part of me
Let us plant the seed and watch it grow
Love's grown deep
Deep into the heart of me
You've become a part of me.

And as the seasons slip away
Forever lovers we will stay
Together, do or die, with all our heart.

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THE FIRST CUT IS THE DEEPEST

(As recorded by Rod Stewart)

CAT STEVENS

I would have given you all of my heart
But there's someone who's torn it apart
And she's taken almost all that I've got
But if you want, I'll try to love again.

Baby, I'll try to love again
But I know the first cut is the deepest
Baby I know the first cut is the deepest
But when it comes to being lucky she's cursed
When it comes to loving me she's the worst
But when it comes to being lucky she's cursed
That's how I know, the first cut is the deepest
Baby I know the first cut is the deepest.

I still want you by my side
Just to help me dry the tears that I've cried

And I'm sure gonna give you a try
And if you want, I'll try to love again.

Baby I'll try to love again but I know
The first cut is the deepest
Baby I know the first cut is the deepest
But when it comes to being lucky she's cursed
When it comes to loving me she's the worst
But when it comes to being lucky she's cursed
That's how I know, the first cut is the deepest
Baby I know the first cut is the deepest.

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BURNING SKY

(As recorded by Bad Company)

P. RODGERS

The sky is burnin'
I believe my soul's on fire
You are I'm learning the key to my desire.

Waiting for the van to arrive
The prisoners were lined up outside
Jumped a wall, hitched a ride
And now I'm here to say
Love you baby anyway.

The sky is burnin'

I believe my soul's on fire
You are I'm learning the key to my desire.

Ran across the country fields in all terrain
They had guns and dogs and ev'rything
Swam a river try'n' to lose my trail
But they caught me under the bridge.

The sky is burnin'
I believe my soul's on fire
You are I'm learning the key to my desire.

The judge said this man's a danger to humanity
We're gonna lock him up and throw away the key

Now baby, your love has sent me to jail
But I'd rather die than see you with another man.

The sky is burnin'
I believe my soul's on fire
You are I'm learning the key to my desire.

Working on the railroad every day
But they can't keep me here
And I'm not gonna stay
I got to get outta this place
I'll see you baby.

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11568.

DO YOU WANNA MAKE LOVE

(As recorded by Peter McCann)

PETER McCANN

Sometimes the love rhymes that fill the afternoon
Lose all their meaning with the rising moon
So hold me and tell me that the words you say are true
Answer the question I must ask of you.

Do you wanna make love
Or do you just wanna fool around?
I guarantee it will bring you down
If you try and fool yourself
Do you wanna make love
Or do you just wanna fool around
You can take it seriously or take it somewhere else.

Take all the freedom that a lover will allow
If you feel the feeling that I'm feeling now
Where love goes a fool knows that the hurt can go as deep
Don't make a promise that you cannot keep.

Do you wanna make love
Or do you just wanna fool around?
I guarantee it will bring you down
If you try and fool yourself
Do you wanna make love
Or do you just wanna fool around
You can take it seriously or take it somewhere else.

But if you want to get close to me
You could do it so easily
Is it love that I see when I look in your eyes
Or just another empty lie?
(Repeat chorus)

HEARD IT IN A LOVE SONG

(As recorded by Marshall Tucker Band)

TOY T. CALDWELL

I ain't never been with a woman long enough for my boots to get old
We been together so long now they both need re-soled
If I ever settle down you'd be my kind And it's a good time for me to head on down the line.

Heard it in a love song
Heard it in a love song
Heard it in a love song
Can't be wrong.

I'm the kind of man
Who likes to get his way
Like to start dreamin'
'Bout tomorrow today
Never said that I love you
Even though it's so
There's that duffle bag of mine
It's time to go.
(Repeat chorus)

I'm gonna be leavin'
At the break of dawn
Wish you could come
But I don't need no woman taggin'

along

Gonna sneak out that door
Couldn't stand to see you cry
I'd stay another year
If I saw a teardrop in your eye.
(Repeat chorus)

I never had a damn thing
But what I had I had to leave it behind
You're the hardest thing
I ever tried to get off my mind
Always something greener
On the other side of that hill
I was born a wrangler
And a rounder and I guess I always will.
(Repeat chorus)

SLOW DANCING DON'T TURN ME ON

(As recorded by Addrisi Brothers)

DICK and DON ADDRISI

Slow dancin' it don't turn me on
I know that chicks like to boogie to the beat in the song
Cause if the beat's slow the ladies won't dance
And if they won't dance I don't stand a chance
Somebody please tell the record man To play a disco song so the ladies will dance
Slow dancin' oh how shy they can get
Chicks don't like dancin' too close to some new dude they just met
Cause when you dance slow there's nothin' to say
And if he comes on strong, she can't get away.

Somebody play some rock and roll
So I can shake and bake some sweet woman's soul
I'm lady lookin' but I can't get cookin'
With slow dancin', dancin'.

Slow dancin' it don't turn me on
I know that chicks like to boogie to the beat in the song
They like to drink slow and dance real fast
They wear their jeans so tight and wiggle their class
But when they dance slow I just can't tell
If all the moving parts are put together so well
Somebody please tell the record man to play a disco song So the ladies will dance.
(Repeat chorus)

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GOD OF THE SUN

(As recorded by America)

GERRY BECKLEY

God of the sun
Don't make me wait 'till the morning
comes
Light in the sky look me in the eye, eye,
eye, eye.
When I call you from my river of
darkness
And echoes all that came back
Saw you wave goodbye down the
railroad tracks (ah)
Sometimes when you're out and all
alone
And you can't find your way back
Wonder if you'll ever make it home aah.
Don't keep me waiting around too much
longer now
Don't, don't keep me waiting around,
round, round, round.

LOOKS LIKE WE MADE IT

(As recorded by Barry Manilow)

WILL JENNINGS
RICHARD KERR

There you are looking just as good as
you did last time I touched you
And here I am close to gettin' tangled
up inside the thought of you
Do you love him as much as I love her
And will that love be strong when old
feelings start to stir.

Looks like we made it
Left each other on the way to another
love

Looks like we made it
Or I thought so till today
Until you were there ev'rywhere
And all I could taste was love the way
we made it.

Love's so strange
Playing hide and seek with hearts and
always hurting
And we're the fools standing close
enough to touch those burning
memories
And if I hold you for the sake of all those
times

Love made us lose our minds
Could I ever let you go?

Oh no we've made it
Left each other on the way to another
love

Look like we made it
Or I thought so till today
Until you were there ev'rywhere
And all I could taste was love the way
we made it.

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When I call you from my river of
darkness
And echoes all that came back
Saw you wave goodbye down the
railroad tracks (ah)
Sometimes when you're out and all
alone
And you can't find your way back
Wonder if you'll ever make it home aah.
God of the sun
I'll be around 'till the day's begun
One sight of your ray takes the night
away, way, away
But when I walk through that door
Take my hat and my coat off
Waiting for you to call
I tell you not right now lady
I got work on my mind and I'll talk to
you soon
Always remember.
(Repeat chorus)

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GOODBYE OLD BUDDIES

(As recorded by Seals & Crofts)

PARKER McGEE

Where it started can't even remember
Just one day you were there
A funny little girl in your tie dyes and
cut offs
Wonderin' who you were
Well I was gonna blow you clear down
to Miami with my cool and social art
But I ended up awkward and I guess in
the struggle I must have lost my heart.

So goodbye old buddies
And goodbye runnin' wild
I'm making some room for a certain
young lady
And I guess she's gonna stay awhile.

Walks in the country, sleepin' bag
weekends
And fumblin' in the night
Now look at me plannin' my life round
this stranger
Such a sorry sight.

So goodbye old buddies
And goodbye runnin' wild
I'm making some room for a certain
young lady
And I guess she's gonna stay awhile.

Now here we sit in our only night bed-
room
All legal and settled down
Talkin' 'bout light bills and diapers and
T.V.
And watchin' this world spin around.
(Repeat chorus)

I guess she's gonna stay
She's gotten all moved in for awhile.

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DREAMS

(As recorded by Fleetwood Mac)

STEVIE NICKS

Now here you go again
You say you want your freedom
Well who am I to keep you down
It's only right that you should play the
way you feel it
But listen carefully to the sound
Of your loneliness like a heartbeat
drives you mad
In the stillness of remembering what
you had
And what you lost
And what you had
And what you lost.

Oh thunder only happens when it's
rainin'
Players only love you when they're
playin'
Say women they will come and they
will go
When the rain washes you clean you'll
know, you'll know.

Now here I go again
I see the crystal visions
I keep my visions to myself
It's only me who wants to wrap around
your dreams
And have you any dreams you'd like to
sell
Dreams of loneliness like a heartbeat
drives you mad
In the stillness of remembering what
you had
And what you lost
What you had
Oo what you lost.

Oh thunder only happens when it's
rainin'
Players only love you when they're
playin'
Say women they will come and they
will go
When the rain washes you clean you'll
know, you'll know.

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(Remember The Days Of The) OLD SCHOOLYARD

(As recorded by Cat Stevens)

CAT STEVENS

Remember the days of the old schoolyard
We used to laugh a lot
Oh don't you remember the days of the old schoolyard
When we had imaginings
And we had all kinds of things
And we laughed and needed love
Yes I do
Oh and I remember you.

Remember the days of the old schoolyard
We used to cry a lot
Oh don't you remember the days of the old schoolyard
When we had simplicity
And we had warm toast for tea

And we laughed and needed love
Yes I do
Oh and I remember you.
You were my sweet love
(My first sweet love)
My lovey dove
(My love lovey dove)
No matter what place
(Whichever the place)
I still see your face
(Your smiling face)
In childish dreams
(Inside my dreams)
Like king and queen
(God save our dreams)
The time may fade
(The time may fade)
It ain't never too late to learn about love
(To learn about love)
Learn about love.

BACK TOGETHER AGAIN

(As recorded by Daryl Hall and John Oates)

JOHN OATES

He's back together again
Yeah ev'ryone is glad that he's together
again
Just like the old days, old days, old days
Yeah he could sing, he could sing, he
could sing
He's back together again.

You know he's still got the moves
You know the grooves still there
Just like the old days, old days, old days
Yeah he could sing, he could sing
Listen to him sing
Back together again, back together
again
Singing the same old story
Back together again, back together
again
The old songs never end
Gives you something to believe in.

Remember sixty-five
Well the kids are all grown up, but their
records are still alive
Just like the old days, old days, old days
Yeah he could sing, he could sing, he
could sing
He's back, riding high
The charts are full of love, he's on
ev'rybody's dial
Just like the old days, old days, old days
Yeah he could sing, he could sing
Listen to him sing
Back together again, back together
again
Singing the same old story
Back together again, back together
again
The old songs never end, that's someth-
ing to believe in
The old songs never end
Oh just listen to him sing.

Back together again, back together
again
Singing the same old story
Back together again, back together
again
The old songs never end, and that's
something to believe in.

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HOTEL CALIFORNIA

(As recorded by Eagles)

DON HENLEY
GLENN FREY
DON FELDER

On a dark desert highway
Cool wind in my hair
Warm smell of colitas rising up thru the air
Up ahead in the distance
I saw a shimmering light
My head grew heavy and my sight
grew dim
I had to stop for the night.

Welcome to the Hotel California
Such a lovely place (such a lovely place)
Such a love face
Plenty of room at the Hotel California
Any time of year (any time of year)
You can find her here
They livin' it up at the Hotel California
What a nice surprise (what a nice surprise)
Bring your alibis.

There she stood in the doorway
I heard the mission bell
And I was thinking to myself
This could be heaven or this could be hell
Then she lit up a candle
And she showed me the way
There were voices down the corridor
Thought I heard them say.
(Repeat chorus)

Her mind is tiffany twisted
She got the mercedes bends
She got a lot of pretty, pretty boys
That she calls friends
How they dance in the courtyard
Sweet summer sweat
Some dance to remember
Some dance to forget.

So I called up the captain
"Please bring me my wine"
He said, "we haven't had that spirit
here
Since nineteen sixty-nine."
And still those voices are calling
From far away
Wake you up in the middle of the night
Just to hear them say.
(Repeat chorus)

Mirrors on the ceiling
The pink champagne on ice
And she said, "we are all just prisoners
here
Of our own device."
And in the master's chambers
They gathered for the feast
They stab it with their steely knives
But they just can't kill the beast.

Last thing I remember
I was running for the door
I had to find the passage back
To the place I was before
"Relax," said the night man, "we are
programmed to receive
You can check out any time you like
But you can never leave."

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I'M YOUR BOOGIE MAN

(As recorded by KC and the Sunshine Band)

H.W. CASEY
RICHARD FINCH

I'm your boogie man
That's what I am
I'm here to do whatever I can
Be it early mornin', late afternoon, or at
midnight
It's never too soon to wanna please you
To wanna keep you, to wanna do it all,
all for you
I wanna be your, be your rubber ball
I wanna be the one ya love most of all
Oh yeah.

I'm your boogie man, I'm your boogie
man
Turn me on
I'm your boogie man, I'm your boogie
man
Do what you want
I'm your boogie man, I'm your boogie
man
Turn me on
I'm your boogie man, I'm your boogie
man
Do what you want.

I'm your boogie man
That's what I am
I'm here to do whatever I can
Be it early mornin', late afternoon, or at
midnight

ROCK AND ROLL NEVER FORGETS

(As recorded by Bob Seger)

BOB SEGER

So you're a little bit older and a lot less
bolder than you used to be
So you used to shake 'em down but now
you stop and think about your dignity
Well now sweet sixteen has turned
thirty-one
You get to feelin' weary when the work
day is done
All you got to do is get up and into your
kicks
If you're in a fix
Come back baby
Rock and roll never forgets.

You better get yourself a partner and
head down to the concert or the local
bar
Check the local newspaper chances are
you won't have to drive too far
Yeah the rafters will be ringing 'cause
the beat's so strong

It's never too soon to wanna take you, to
wanna hold you
I wanna give my all, all to you
And I want you to completely
understand
Just where I'm at, and where I am
Oh yeah.
(Repeat chorus)

I'm your boogie man
That's what I am
I'm here to do whatever I can
Be it early mornin', late afternoon, or at
midnight
It's never too soon
I wanna be with you, I wanna be with
you
Yeah, we'll be together, you and me
I wanna see you, ah, get near you
I wanna love you, ah, from sundown -
sun up
Oh yeah, oh yeah.

I'm your boogie man
That's what I am
I'm here to do whatever I can
Be it early mornin', late afternoon, or at
midnight
It's never too soon to wanna please you
To wanna hold you
I wanna do it all, all for you
I wanna be your, be your rubber ball
I wanna be the one ya love most of all
I'm your boogie man
I'm your boogie man
I'm your boogie man.

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ANGEL IN YOUR ARMS

(As recorded by Hot)

TERRY WOODFORD
CLAYTON IVEY
TOM BRASFIELD

Do you think I'm such a fool
To believe everything you say is true
That just goes to show
That you really don't know.

And while you're out painting the town
Do you think I'm home just sitting
around
Waiting on you
Now who's really the fool.

When I first found out I hurt all over
I felt so left out 'til I got to know her
So I tried the way that she got over
And I became just like her, so don't be
surprised to find.

That the angel in your arms this morn-
ning
Is gonna be the devil in someone else's
arms tonight
Yes, the angel in your arms this morning
Is gonna be the devil in someone else's
arms tonight.

Why'd you slip around secretly
If you were tired of loving me
Why'd you keep holding on
When love was already gone.

The times you said you weren't feeling
well
Did you think I couldn't tell
You'd been with someone else
You were only kidding yourself.

When I first found out I hurt all over
I felt so left out 'til I got to know her
So I tried the way that she got over
And I became just like her so don't be
surprised to find.

That the angel in your arms this morn-
ning
Is gonna be the devil in someone else's
arms tonight
Yes, the angel in your arms this morning
Is gonna be the devil in someone else's
arms tonight.

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pany.

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THE PRETENDER

(As recorded by Jackson Browne)

JACKSON BROWNE

I'm gonna rent myself a house in the shade of the freeway
Gonna pack my lunch in the mornin' and go to work each day
And when the evening rolls around I'll go on home and lay my body down
And when the mornin' light comes streamin' in
I'll get up and do it again amen (say it again)
Amen.

I want to know what became of the changes we waited for love to bring
Were they only the fitful dreams of some greater awakening
I've been aware of the time goin' by
They say in the end it's the wink of an eye
And when mornin' light comes streamin' in
You'll get up and do it again amen.

Caught between the longin' for love and the struggle for the legal tender
When the sirens sing and the church bells ring and the junkman pounds his fender
Well the veterans dream of the fight
Fast asleep at the traffic light
And the children solemnly wait for the ice cream vendor
Out into the cool of the evening strolls the pretender
He knows that all his hopes and dreams begin and end there.

(Ah, the laughter of lovers)
Ah the lovers stay right thru the night

DON'T CRY BABY

(As recorded by America)

DAN PEEK

Starlight falling through your hair
Sometimes I wonder if you know I'm there
Awake in the morning, a smile on your face
The same old feeling that I just can't place
And you say don't cry baby
You know I'll always be the one who cares
Don't cry baby
Come closer let me wipe away your tears.

A man came in with a violin
He played for me like I've never been
Quoted before and forevermore
As the bow touched the strings
He made the whole world sing

(Leavin' nothin' for the others)

Leavin' nothing but to choose off and fight ah ah ah
(And tear at the world with all their might)
Ah ah ah ah
While the ships bearing their dreams sail out of sight
I'm going to find myself a girl who can show me what laughter means
And we'll fill in the missing colors in each others paint by number dreams
And then we'll put our dark glasses on and we'll make love until our strength is gone
And when the mornin' light comes streamin' in
We'll get up and do it again
Get it up again.

I'm gonna be a happy idiot and struggle for the legal tender
Well the ads take aim and lay their claim
To the heart and soul of the spender
And believe in whatever may lie in those things that money can't buy
Don't you love to have been a contender
Are you there
Say a prayer for the pretender
Who started out so young and strong only to surrender
Say a prayer for the pretender
Are you there
For the pretender
Say a prayer for the pretender
Are you there for the pretender
Say you'll say a prayer for the pretender.

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JET AIRLINER

(As recorded by Steve Miller Band)

PAUL PENA

Leavin' home out on the road
I've been down before
Ridin' along in this big ol' jet plane
I've been thinkin' about my home
But my love light seems so far away
And I feel like it's all been done
Somebody's tryin' to make me stay
You know I've got to be movin' on.
Oh big ol' jet airliner
Don't carry me too far away
Oh big ol' jet airliner
'Cause it's here that I've got to stay.

Goodbye to all my friends at home
Goodbye to people I've trusted
I've got to go out and make my way
I might get rich you know might get busted
But my heart keeps calling me backwards
As I get on the 707
Ridin' high, I got tears in my eyes
You know you got to go through hell
Before you get to heaven.

Oh big ol' jet airliner
Don't carry me too far away
Oh big ol' jet airliner
'Cause it's here that I've got to stay.

Touchin' down in New England town
Feel the heat comin' down
I've got to keep on keepin' on
You know the big wheel keeps on spinnin' around
But I'm goin' with some hesitation
You know that I can surely see
That I don't want to get caught up in any of that funky shit goin' down in the city.

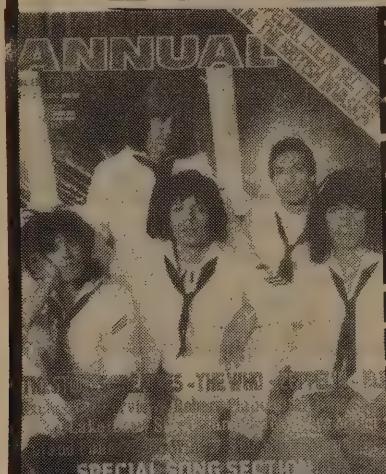
Oh big ol' jet airliner
Don't carry me too far away
Oh big ol' jet airliner
'Cause it's here that I've got to stay.

Oh big ol' jet airliner
Carry me to my home
Oh big ol' jet airliner
'Cause it's there that I belong.

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Add a "COOL SMOKE" ringlet to any cigarette and reduce the critical danger of cigarette smoking to a minimum. The average drag-temperature (1,500°F) is reduced to a much lower and safer heat level. (see instruction leaflet supplied with product.)

THE RESULT:

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SEX PISTOLS

(continued from page 13)

curious; those who came because of what they read in the papers as well as the reporters sent to "cover this story" (who covered their ears).

All during the holidays the Sex Pistols were in the unenviable position of waiting to hear if EMI Records would drop them. The record company didn't really want to (the single went to #28 on the charts in three weeks), but the eventual decision was from Sir John Reid who heads EMI's Board of Directors. And so, the first week in January, EMI announced their decision, and the Pistols were listening to other offers.

What is happening with these bands and why is it important?

For a start, the music sounds great if you're a fan of loud, high energy rock and roll. The only American bands this can be compared to is perhaps the early New York Dolls (whom Pistols' manager McLaren was associated with, and obviously influenced by), and The Clash sound just a bit like the Ramones.

But comparisons end there. This is obviously a movement that has grown out of the lower — or once again, the working classes of London, and these bands abhor the Bigtime Music Business and all it stands for. What will happen if they become successful remains to be seen. For the moment, they are in touch with their audience in a way that most bands aren't; except for the CBGB bands, I've never seen too many musicians hang out with the crowd before the show the way Johnny Rotten did at Manchester's Electric Circus.

During the recent aborted U.K. tour, the bands were thrown out of hotels because of bad publicity, gigs were cancelled, and record company support was withheld; yet the musicians' only complaints were that they weren't getting enough chances to play. There's a very thin line between what they do onstage and what they do in *real life*; the lifestyle is the music. They don't even change clothes, really, to go onstage ... And there's nothing on the level of road life - vs. - going - back - home - to - their - country - estates - bit.

The fashions are part of it, to be sure, but the idea, and the aura of this scene is not to be *fashionable*; which will surely be hard for followers of Bowie / camp / deco nostalgia to fathom. That's okay too.

Anyway, unless you've read in your local newspaper that any of the U.K. bands have been signed here (and don't be fooled, The Sex Pistols, The Clash, Buzzcocks, and Eater are the real thing ... The Damned have a good single but the lead singer wears makeup and black gloves onstage and they're really not the best of what's happening over there) — you might have to check your import shops to get a copy of the Sex Pistols' single, "Anarchy in the U.K." if you want to check it out. After that? Watch this space...□

TELEVISION

(continued from page 15)

Tom: Yeah ... but New York groups have a reputation of being more personality, more like they are inspired amateurs. I like that, I have nothing against it ... a lot of reggae music, to me, is made by inspired amateurs. I like that whole thing. But I think it should be seen for what it is. I don't think it should be ... I don't think it needs to be called anything more than inspired amateur stuff. It is inspired. The level of inspiration is not that high, but...

HP: You're talking about others, right? Not you ...

Tom: Right.

HP: Do you think the level of inspiration is higher with your music?

Tom: Well, fuck ... I can't sit here and say that it is, because everybody sees their own stuff the same way. I do think we have more ability. I definitely think we have more ability than most of the groups in New York. I haven't seen them all, but most of the ones that are on record anyway ... But I think that's obvious to anyone who sees us.

HP: Do you think of yourself as amateurs?

Tom: No. I definitely don't think of ourselves as amateurs. In fact, I would be embarrassed by doing anything amateur. The only way you can defend being an amateur is through an artistic point of view, which to me, is what Jonathan Richman does. He is like the perfect inspired amateur ... although I don't think he's so inspired, either, you know? 'Cause his whole thing is like ... amateurism is holy ... and I don't respect that. I like it, but I don't respect it. I don't hate it, it's just that the whole thing leaves me cold. It's like they're afraid of losing something. And I don't think you can go through life being afraid of losing something.

HP: How do you feel about this whole New York scene thing that has grown up around CBGB ... you must be surprised in a way, since it was you who convinced Hilly to let bands play there...

Tom: Well, in a way, I wish there was a real scene...

HP: You mean like Andy Warhol's Factory in the 1960's...

Tom: Well, I don't think it would hurt. That kind of stuff is exciting, and I don't think there really is one...

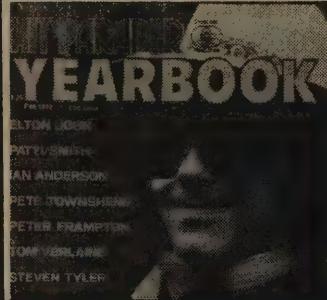
HP: How do you feel about all the stuff that's happening ... knowing that you have the record out, and you can play ... you don't have to worry about another job ... like in a bookstore again...

Tom: Oh, but I am in that situation, though. In a way, I mean I may end up working in a bookstore, I don't know.

HP: You think so??

Tom: Well, you never know what's going to happen. I have no idea what's going to happen. I don't know how commercially successful we're going to be, I don't know what to say about this. I don't know who our audience is. Or the age group. I can't predict any of that stuff...□

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KIKI DEE

by Lisa Robinson



We talked in London this past winter, just before she finished A TASTE OF KIKI DEE. Kiki looked fabulous, and

was enthusiastic about her Elton - produced LP, as well as the projected plans for her forthcoming spring tour.

HP: How was your English tour?

Kiki: Well, it was really the first time I toured since 1975, and I was just getting into it again. There were a lot of things to be tightened up before I go to the States. We sold out, which is always something, because I've only done one headline tour before. I've supported Elton lots of times, and I've done gigs with the Beach Boys and Steely Dan in America ... lots of bits and pieces.

HP: How do you feel about performing in America ... what music do you plan to perform?

Kiki: Well, I want to kind of start from this album — because it's been two years since I've had an album. I'd also like to get into some more stuff with a show. This last tour I was so much more confident...

HP: Why was it so long between albums?

Kiki: Well, I didn't write for a year. I was going through personal things more than anything; after "Music in Me," I think I had a little bit of a success relapse, if you know what I mean. It really can go with it ... a year went by, I wasn't writing, I don't think I was ready for what was happening

to me. I'm much more ready now — everything seems to be running smoothly.

HP: Were you under pressure to do more things because of the hit? Were people pulling at you?

Kiki: I think it was an identity thing that I had in the past. I started off doing cabaret. It was only in 1973 that I started writing a little bit, and I sort of emulated the people I liked, like Joni Mitchell and Linda Ronstadt. I listened to all those sort of contemporary girl singers, because before that I was really into sequin gowns, you know? I was doing that when I was about seventeen — all the girl singers in England did that then. People still don't know what to expect from me...

HP: When you came out onstage during Elton's tour last year you got an amazing response. Were you pleased by that?

Kiki: Yes, it was amazing ... I guess it was the record that did it, the single was number one, after all. Also, I guess people just knowing a little bit about me from "Music In Me"...

HP: Elton told me that he sat down to write a number one song and "Don't Go

Breaking My Heart" came out ... Did you immediately know that it would be such a hit?

Kiki: No, I didn't. I just got a call from him because he said ages ago that we should do a duet album. He still wants to do it, but I can't do it until I've got a few more albums out. I've never had a hit album yet, just a few singles ... And I feel I'm still suffering a bit under that thing of 'leaning on Elton John' ... like Elton's girl.

HP: Well, do you feel that it's hurt you?

Kiki: Well I don't feel anything negative about my relationship with Elton. He produced my first album in 1973, and he was on my last one. We really work well together, and I'm coming through on my own now. It's never been a hangup for me. It's just that other people create a problem that doesn't really exist. My records that have been successful don't sound like Elton. It's not like I'm singing the same songs or the same kind of music. I guess until you're established as an identity or a personality in your own right —

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people are going to do that.

Anyway — he called me up, and he said 'I've got this song,' I think it's probably one of the first things he's written without Bernie giving him a lyric. Usually he gets lyrics from Bernie and then starts writing the melodies. He just said 'I've written this tune, and I think it would be a great duet.' He just asked if I'd be into doing it, and I said yeah. Even after we did it and it was due for release, I still wasn't sure. It wasn't until I heard it on the radio that I thought it was a hit. It just sounded so right on the radio.

I was very curious about what it would be like having a record out with Elton. Obviously, it moved four times faster than any of my albums did. It was just incredible, one week later it was on the charts. The reviews were dreadful; it was number one in the States and going to number one in England and the reviews were dreadful ... it was so funny...

HP: About this album, did you write songs for it?

Kiki: I wrote four on my own, and two with other people, so that's six. That's more than I've ever done before. I really think the writing side of me is still very much inside. Basically, I don't have any set roots, you know? Either in England or America. So it was always so hard for me to think about the music or the writing because I was always moving back and forth...

HP: How did you and Elton work out the arrangements?

Kiki: Well, because I've worked with

Elton before, we kind of know how to work together. Without even thinking, we go into the studio and I play the songs and we discuss it. Then we rehearse it with the band and get the rhythm tracks down. He's great to work with. I don't know if we'll work together constantly — if we'll do the next album together or what ... But at this point in my career it was very good for me to have Elton. I always feel safe with Elton, I relate to him very well, and he always likes the songs I write. I don't really know what it is ... I just like working with him.

We laugh, he's really so funny. You know what he's like. If I'm in a mood, or something like that, he starts screaming through my ear, and it makes me laugh. The nicest thing about our relationship is when we first met, he really helped me. He went out and bought me lots of Joni Mitchell albums, people I'd never heard before. He got me started listening, and he did an Italian tour and I did backup vocals on it. He introduced me to a whole contemporary thing and it just evolved. I'm taking over now, though. I would hate to think that after three years I would still be saying "yes Elton" or "no, Elton", you know?

HP: Do you get nervous when you go onstage?

Kiki: Nervous is the wrong word. I'm still learning how to command an audience as a performer. For me, it's taken a long time. Now it's beginning to happen that I can go out there and be relaxed and do what I'm doing and get the feel of the

audience.

HP: Do you feel that your career has come full cycle in a way; in that you began with a cabaret thing, then got into contemporary music, and then now you want your shows to get more ... well, sort of 'showbizzy' again?

Kiki: Well, I don't think I should limit myself. Basically what I do best is sing, right? I'm a singer. I want to develop writing because it's such a lovely thing to achieve — writing a song. It's such a creative thing, more than anything. I don't have any preference towards people who just come out and play, or a theatrical thing. It's so individual, you just have to find your own balance. Elton's a bit of a showman, although he's basically a musician. The music is really what makes Elton who he is ... With me, it's all just a natural progression. There's never really been a drastic change.

HP: Do you want to have a band?

Kiki: Well I'm, meeting a lot of musicians right now and I know quite a few players. So I'm learning what kind of people it would be right for me to work with. But I don't think it would be right for me to have a permanent band right now because I don't think I'm ready for it, really. Although it's a nice thought.

I don't think I've got any problems, basically, if the people like my albums. A lot of people are aware of me who might not have been aware of me before, because of Elton. So, this time I've just got to come up with the goods. It's a good time for me, in that way. □

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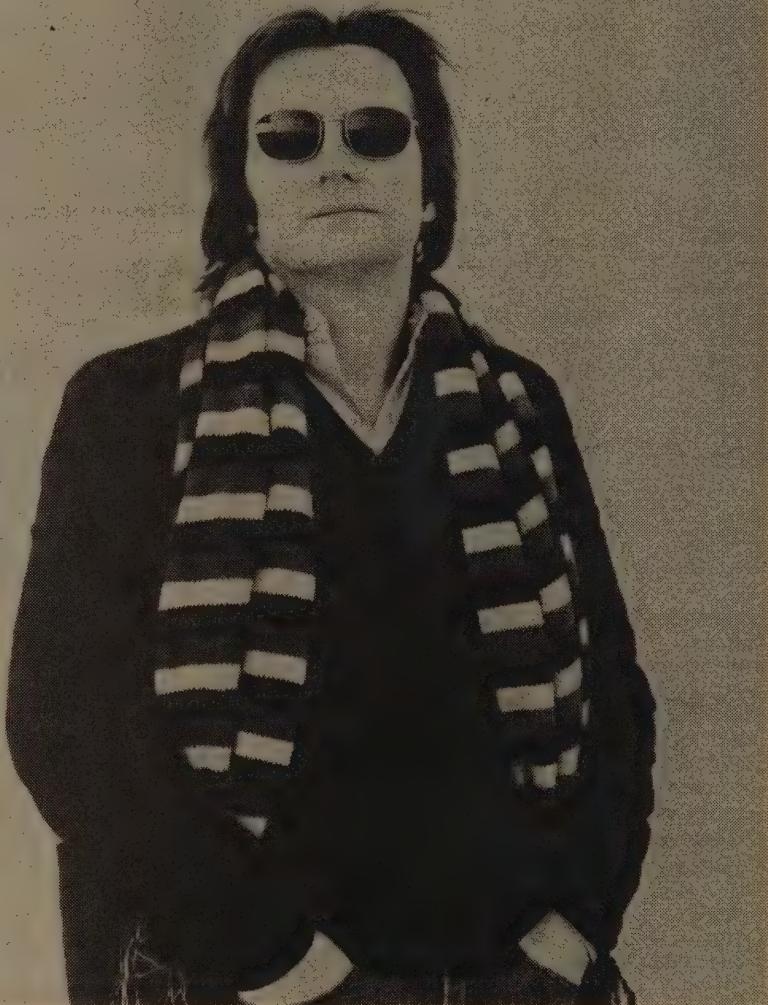
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ROCK FROM THE RIGHT SIDE OF TOWN

by Richard Robinson



I told him he looked like a teenage Tony Bennett.

I didn't know anything about Southside Johnny the first time I saw him perform. In fact, Southside to me was one of the characters in some crazy rock critic's comic strip where Bruce Springsteen plays Little Abner.

When Southside made his entrance, I thought to myself here's a guy who looks like a punk. He wore a black velvet suit, open at the neck with the white shirt collar folded over the lapels, a red carnation in his button hole, and dark glasses. He had Jersey punk written all over his visage and he needed a good hair-

cut.

"You look like a teenage Tony Bennett," I told him later. "You could play the mainroom when they open the casinos in Atlantic City."

I'll always remember the show he put on. It was a star performance. I loved the Stax-Volt horn riffs. I thought the songs were good to excellent. I discovered that Southside has powerful lungs behind his exceptional vocal style. But, most of all, I loved the schtick. This was more than rock & roll. This was rock and roll turned into genuinely entertaining show biz.

Southside's performance was punctuated by visual and musical energy. There is no overt structure to the set, but he and the Asbury Jukes give a performance that includes many theatrical flourishes. They sing, dance, blow their horns, rock their guitars, pound the drums, and work their asses off the guarantee that the people who paid their money have a great time. And it works.

Southside Johnny is Johnny Lyon, born 4 December 1948 in Neptune, New Jersey. Most of what I know about New Jersey I got from reading *On The Road*. Also from driving home from Philadelphia and from a train trip Lenny Kaye and I took to New Brunswick where we sat backwards the whole way there and I lost my Zippo lighter with the CKLW logo enameled on it when I accidentally dropped it in the chemical toilet. I kid my Jersey friends who live in New York that Jersey jokes bear a great resemblance to Polish jokes. I wouldn't kid like that in NJ.

The Asbury Jukes are Kevin "Close-Out" Kavanagh, Kenny "Popeye" Pentafilo, "Little Willie" Rush, "Big Al The Doctor" Berger, "Saxy" Carlo Novi, Eddie "Clams" Manion, Tony "Muff" Pallagrosi, Rick "G the G" Gazda, and Richie "La Bamba" Rosenberg. Southside explains where he got his name: "At the time, I was basically known for playing Chicago blues, and since the South Side of Chicago was where it all happened there, the name sort of popped up and stuck."

Southside is in New York taking care of the release of the band's new album, *This Time It's For Real*, on CBS; they've just come in off the road, they leave for Europe at six the next morning to tour with Graham Parker, and then they're back for the opening of their first movie — they play themselves in the new film "Between The Lines."

He takes time out to talk to me for twenty minutes on the phone.

First we talk about how The Coasters, The Five Satins, and The Drifters come to make cameo appearances on the LP. "We wanted to get their sound on newer songs," he says.

I ask him why he hasn't written any songs for this album. It's almost completely the work of his two good buddies, Miami Steve Van Zandt and Bruce Springsteen.

"I am a songwriter. I'm not a published songwriter," he says and then chuckles.

"Do you have plans?" I ask.

With a touch of bravado, he says: "Sure, I'll do it someday."

It's my turn to chuckle. "What's keeping you from it?"

"I don't have any great ego to see my name on the song credits of the albums. I write a lot of things into the songs, I wrote the bridge to 'Got To Get You Out Of My Mind' on the first album. I write certain things, I change the lyrics and stuff. But," he pauses for a second, then says,

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Southside and the Jukes line up for a group portrait.

"Mainly I just like to sing and push the band around a little bit."

"I grew up with a lot of different elements than most of the rockers claim they grew up with. I remember seeing the James Brown shows, and Wilson Pickett, and all these Murry The K shows at the Brooklyn Fox, where it was a revue sort of thing."

"I don't like the idea of somebody going out there and saying, I am a great singer/I am a great guitar player / you will now listen to me sing for an hour / and you're privileged to do that."

"Especially in instrumentalists. Guitar players go out there and play twenty-minute solos. I don't need that. I don't like that. Okay you can play guitar, it doesn't mean anything unless you put it into the context of a song. I'm very material oriented."

"That's why I bring Kenny Kavanaugh, the drummer, out."

"That's better than a drum solo, I'll tell ya," I say to that.

"I like the idea of a lot happening. Each song being a separate, special event."

One thing that Southside seems to understand better than any other contemporary singer using a horn line is that if you want horns you can get nothing better than Stax-Volt, unless you can get

the early hot black horn lines of James Brown.

"Five horns as one instrument hitting out," is how Southside describes it. "It's not only a melodic thing, but it's a percussion instrument in some instances."

"Is that a lot of work, do you have to explain it to the horn players?"

"No. Well ... yes, and no. In other words you say, 'This is what I want.' I mean, a lot of horn players are into jazz which is a very flowing, melodic thing."

"That to me doesn't have the excitement," I say.

"No, and it's not like the kind of material we're doing. So you have to say, 'I want it to go *bah dit dah dit*,' " he sings into the phone. "You've just got to scream and stuff to really emphasize the point that you want it *loud* and vibrant. But they get into it. Horn players get into that. They really start to smile ... because they never feel that power of being a section, very few horn players got that experience. They usually play the melody line."

"When they're playing horn charts and they accent the beat and push the beat — you know, it's a sense of power that comes over them."

How Southside Johnny and the Asbury Jukes got to be a ten man band will end this episode of "Afternoon In Asbury Park."

Southside says he's always liked this kind of music from when he first started

listening to music, which was Count Basie and Jimmy Rushing and Louis Armstrong — "all my parents' records. I liked that idea, the horns playing together. Really good stuff. I don't like the Glenn Miller style, but I like the chunky horn sound. Like Chick Webb. Then later when I heard the blues shouters like Wynonnie Harris and Joe Turner, they had horns like that too."

"When I first started playing I was very much into Chicago blues. Five piece, harmonic, bass, guitar, piano, and drums. And that's what I wanted to do, and I did that for a long time."

"But I always wanted to do ballads, cause I loved ballad singers."

"Did you always dress up on stage?"

"No I have no real clothes sense. But after about the fifth person said to me, 'Boy you look terrible on stage!' it started to dawn on me that yeah people look at you too, instead of just hearing you."

"Then I realized, wait a minute, all those bands I been seeing, all those vocal groups, they come out with the satin suits and the sequins, and they look *fantastic*, and I get a rush when they come out and the bands all in white or red and the group comes out in blue. And I'm not doing that, and I realize I could be doing that, and nobody I see is doing that, and it's stupid, because it's an element of show business that belongs in rock & roll too." □

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CHANT FOR SAFETY SAVES LIFE—Hugh V., a contractor from Louisiana, is alive today because he used a special AVATAR POWER CHANT. He was driving home late one afternoon, when another car came roaring around the bend—on the wrong side of the road. In a flash, Hugh uttered this CHANT, and the other car just narrowly missed him! (See pp. 188-91.)

CHANT TO EXCITE LOVE—Marius W., of Los Angeles, complained, "I'm totally lonely." He wanted to know if a CHANT TO EXCITE LOVE would help him, because the woman of his dreams was completely indifferent to him. One week after using it, Marius reported: "Her love for me is almost frightening . . . I can never say I'm lonely anymore." The couple are married now. (See pp. 53-8.)

CHANT TO REKINDLE MATE'S INTEREST—Queenie S. saw her husband enter a restaurant with another woman. She immediately used a CHANT TO REKINDLE A MATE'S INTEREST. "An hour later, my husband came home looking very subdued," she said. "His eyes lit up when he saw me, and he crossed the room, holding out his arms to me. He went down on his knees . . . 'I've been a fool,' he said . . . He saw me as his perfect woman again and he's never left my side since." (See pp. 191-3.)

CHANT TO BRING HEALTH—Ken N., 56, suffered such severe back pains he couldn't lift anything heavier than a few ounces—or lean down. Sleeping was out of the question—he'd wake up every 10 minutes. His doctor recommended a \$3,000 operation. "My back started to get better after the first session with the Chant (to Bring Health)," he wrote. He is now completely free of pain. "I can play golf, tennis . . . anything," he says. "I'm a new man." (See pp. 61-3.)

CHANT TO WIN AT RACES—Ivor D., from Quebec City, Canada, loved the races, but usually suffered heavy losses at the track. After using a CHANT TO WIN AT THE RACES, he reported: "You're talking to a rich man. I've just bought a new car, a color TV, a new snowmobile . . . and I've paid off every bill which has been worrying me." He picked six winning horses—in one day at the track. He continues to use this CHANT, consistently picking winners, and the cash just rolls in, in a golden flood. (See pp. 77-8.)

CHANT TO CURE ALCOHOLIC—Penny V.'s husband was an alcoholic. Every pay day he'd spend the family's money on liquor. Penny was in despair, but she tried a CHANT TO CURE HER ALCOHOLIC HUSBAND. "Would you believe that he'd stopped drinking just two days after I'd asked for help?" she reported. "He came home sober, and he hasn't touch a drop since. He says he no longer has that terrible craving for alcohol." (See pp. 74-7.)

CHANT FOR PROTECTION FROM EVIL—Liz R., a film clerk from Washington, had been cursed by an evil woman who black magic. She sought my help because her landlord had evicted her to get rid of her租客. She had come down with influenza and lost her job . . . and her boyfriend had quarreled with her and disappeared. Liz used a CHANT FOR PROTECTION FROM EVIL. The very next day she was offered a better job, paying twice what she'd received before. Her landlord called and begged her to take the apartment back at a lower rent. Her boyfriend returned and apologized. And she is now happier than ever.

CHANT FOR A PAY RAISE—Hilda F. was good at her job, but had never been given a raise. After two years, she felt she deserved more than \$75 a week as a minimum operator. But each time she asked her boss, he turned her down. Then she used a CHANT FOR A RAISE. Next thing she knew, her boss was telling her "I'm going to raise your salary to \$295 and put you in charge of the assembly line." Hilda almost laughed when she heard him muttering to himself, "Now what made me say that?" Hilda received her raise and promotion. (See p. 108.)

Read his own words:

"A woman I know recently wrote to me that, after using an AVATAR POWER CHANT FOR WINNING CONTESTS she won \$15,000 in a State Lottery. Next, she tried the CHANT TO EXCITE LOVE—and within a week met a rich, handsome man and married him. She said her husband had a little trouble with a dishonest competitor—she did an Attacking Chant and this competitor went bankrupt 3 days later!"

AVATAR POWER CHANTS work . . . it's as simple as that. Merely by repeating a few words, they can bring you money, or anything else, often instantaneously!

The proof is my own experience, and the hundreds who told me theirs in my job as a reporter, for such magazines as *Fate*, *Midnight*, and the *National Examiner*. I've shown others how to use them—now let me show them to YOU!

By using the same AVATAR POWER CHANTS, you too could attract a fortune . . . have money whenever you need it . . . a better life . . . luxuries . . . possessions . . . the love of a mate . . . and much more. It's all in my book, THE MIRACLE OF NEW AVATAR POWER, yours to try without risking a penny for 30 days. Let me tell you more about it . . .

Amazing New Avatar Power Chants To Bring You Money, Health, Love, Power, Possessions and Happiness!

You need no unusual abilities! If you can read a few simple words, you're ready to use AVATAR POWER CHANTS right now! Suppose you wish to win a contest—any contest at all—a state lottery, the Irish Sweepstakes. Turn to page 50, and you'll find a NEW AVATAR POWER CHANT FOR WINNING CONTESTS!

Immediately after using it, Lynn B.—a housewife from Reading, England, sent in a lottery coupon and won \$750,000! She's the first to admit it WORKS if used correctly. You'll find her own words in the box on this page.

Elaine F. used this CHANT to win \$5,000 at roulette in one sitting. Joe P., of Lathrop, California, won \$800—the day after I showed him this method—in one of the big casinos in Reno.

Remember, you can use the same CHANT! You'll find it right on page 50-word-for-word! Winnie B., a housewife from New Jersey, is living proof that anybody can win with AVATAR POWER CHANTS! Her luck was terrible until I showed her this method—and she won \$250,000 in the Irish Sweepstakes!

"It was as simple as that," she wrote to me. "We've also had big wins at Tahoe and Reno . . . winning roulette . . . We're literally rolling in money . . . and ANYONE ELSE COULD DO THE SAME!"



HERE AT LAST!

Chant To Win Contests on page 50.
Chant To Bring Success on page 53.
Chant To Win A Legal Action on page 54.
Chant For Protection From Evil on page 56.
Chant To Excite Love on page 57.
Chant To Rekindle Mate's Interest on page 58.
Chant To Gain Secret Knowledge on page 60.
Chant To Bring Health on page 61.
Chant To Give Power Over Others on page 63.
Chant To Become A Psychic Healer on page 136-147.
Chant To Obtain Gold on page 136-147.
Chant For Debt Repayments on page 136-148.

ally rolling in money . . . and ANYONE ELSE COULD DO THE SAME!"

Staggering Results!

Why, I have personally seen and recorded hundreds of these miracles! You simply can't believe it until you try these AVATAR POWER CHANTS—just as Mike P. did, when he got rid of his crippling arthritis overnight—using an AVATAR POWER CHANT! Just like Queenie S. who won her husband back from a younger girl, in minutes, using another AVATAR POWER CHANT!

I'M GOING TO SHOW YOU these Chants . . . show you how Bob D., won \$5,000 in a popular lottery with an AVATAR POWER CHANT you can use, too! How Ivor D., of Quebec City, Canada, picked six winning horses in six races—in one day—and repeated the demonstration many times over with AVATAR POWER CHANTS! And still that's just the beginning . . .

Simply by repeating the words of any specific CHANT—in solemn ritual—a magic power is invoked that can bring you exactly what you want!

Sincerely yours,

Geof Gray-Cobb

Geof Gray-Cobb *

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BRUCE SPRINGSTEEN

(continued from page 27)

turn. There's just a point where other things become important. Trusting is a weird, tricky, business. I guess what I'm asking is maybe an impossible thing to ask of anybody. I mean there's trust and there's trust, you know?

HP: Your stage show is amazing, and it always looks so spontaneous when you jump into the audiences. How thought-out is that?

Bruce: I usually do it when Clarence (Clemons) takes his first solo. First of all, I get to see what the band looks like. Clarence always looks great when he's taking that solo. I usually like to do it during "Spirit In The Night," because it's early in the set, and I like to make that contact. Even when I get back onstage, that particular thing has been made — and the walls are ... down, you know?

HP: Did you think of it as breaking down the barrier between you and the audience, or did you just want to get down there...?

Bruce: I just wanted to get down there, and jump around and stuff. Have fun. The main thing is to enjoy yourself, you know, and that's what it's supposed to be when you get out there. I like to get out there and see people's faces ... look at 'em, fool around with 'em...

HP: It seems like a very disciplined show...

Bruce: What I try to do is make it accessible. It's a sort of responsibility to a degree. I think you should make yourself accessible to people. It is a structured show, the band plays, and they all play pretty good, you know? But we try not to let that get in the way. You can't let the technical side of it get in the way, you're looking for a complete marriage of structure and spirit. It's like a picture with a frame ... but a picture inside it.

For me, everything is through music. I don't do anything else. I just want to be the best I can be, and I don't even know what I think that is. But I keep looking for it every night. I sit in my room and I think, 'Okay, where am I going to go tonight, how will I present this, how can I go that extra inch?' If I do anything onstage, I think it's reaffirmation. When I go out there, I want people to know that they are live.

HP: Do you think that you're not recognized for your guitar playing as much as you should be? You're really very good...

Bruce: I don't care one way or the other. It's the kind of thing where I play pretty good, you know? And if I'm not recognized, the reason why is probably because I don't play very much, so it's my own fault. I only play a little bit, once in awhile, because everybody else played it to death. There's a million guitar players out there all whacking away ... one big drone. So I decided I wasn't going to pay unless I had to.

The people back home used to bitch all the time, because that was my bit. I was a

big guitar player around town, for years that was what I did. I didn't sing, didn't write songs, I played guitar. This was when I was 16 ... 17 ... And even when I did sing, or write songs, guitar playin' was my main thing. Then I got a record deal and made a first album with no guitar playin' on it. So everybody got real pissed off...

HP: When you were struggling in those early days with a variety of bands, did you ever have doubts that this wasn't what you should be doing?

Bruce: No, No, of course not. First of all, I was having the time of my life. I was loving every minute of it, no matter what happened. I was not working, I was twenty years old, I was running around loose, and doing what I wanted to do. And I thought I was good. I didn't know if I was going to make it, I thought maybe I would not ... because you can never read these things out.

But my main thing, my *main* thing, was that it shouldn't feel like work. When I was a kid, playin' guitar, what I was tryin' to figure out was how to avoid work. So I worked it out, and when it started to ever get a little too much like work, my immediate impulse was to back away and go have fun, you know? But I guess it's gotta be like that sometimes...

See, I was nine years old when I saw Elvis on 'Ed Sullivan', and I had to get a guitar the *next day*. I stood in front of my mirror with that guitar on ... and I knew that *that's* what had been missing. But then, it was like I crawled back into the grave until I was thirteen. Someone once did an article interviewing my classmates and they all said I seemed a million miles away. I had very few friends, I mostly kept to myself.

So, then when I was thirteen, I picked up a guitar again. And that was *it*. It was like Element X, definitely what had been missing. 'Cause up to then, I just wasn't happening, you know?

Rock and roll is my life's blood. Nothing means as much to me, or ever has. I used to be crazy about a girl, walk sixty miles to her house, and sit in front of her house for hours. I don't really do that stuff anymore, and I can't tell anyone that they're the most important thing in my life, because nothing in my life could ever be as important as this is.

HP: Have you always done what you do naturally, or did you calculate your influences to come up with the show you do now?

Bruce: I'm just doin' what I do, you know. It's weird, but when I started people would say 'Songs about New Jersey???' Who wants to know about *that*??? But at that time, when I started, I looked around and the blues thing was happening, and I didn't fit in there, I didn't fit into anything...

HP: Did you make money in New Jersey?

Bruce: Nah, I never could. They wouldn't let me in the bars because I wouldn't play top forty. You should know the Jersey shore bars, the people who smile at me today who wouldn't let me in the places then ... it's true. Number one, they said I drew a bad crowd, an undesirable crowd.

It wasn't a physically violent crowd, it was just kids, kids like me. But they didn't dig the kids, and they knew I wouldn't play the top forty. Even though I could pack them damn joints, they wouldn't let me in.

So me and Miami found this one place, the guy had just bought the bar and it was empty ... doing no business, and I said, 'Listen buddy, I gotta band, we'll come in here, play for free, right? All you gotta do is let me play, I play for free, put you out no money, charge a dollar something at the door, and we'll take that. You got nobody coming in here and it's Saturday night, whaddya say?'

The guy was *hesitant*. He was hesitant to give me a break because he found out I didn't play top forty. I wanted to play what I want. But the guy was doin' so *lousy*, so in we come. I come in there, the first week we play to about fifteen people, made about fifteen dollars, split it up. This was when I had seven pieces in the band. But week by week, it started to happen, until finally the joint was packed all the time, we were doin' three, four nights, and it was *happening*. Some of the best nights of my life were in that joint.

HP: How have all the legal and financial hassles affected your life?

Bruce: Well, one of the big drags about the money is the moment came when it all could have worked out ... and I looked around me and saw all these people who should have been getting something, like my folks, or some of the guys who've been with me for years now. I'd like to be able to set them up better ... But I will be able to soon. Next year at this time, may we sit in a room like this and ... I'll have diamonds on my fingers!! Hey, I've got a car, a truck, a motorcycle, a house ... what more could I possibly want???

HP: You've kept on the road even in the middle of all of this...

Bruce: Well ... yeah, we've kept out there. The only thing I always wanted to do, was that if people wanted to see this particular perspective, the way I look at things and write about things, then they could come and see our band. That's really all I wanted to do ... I could do what I wanted, and people could come and hear it. Which is not totally the case right now ... (Laughs) because I can't do everything I want to do and people can't hear a record...

HP: You spoke of a certain magic onstage ... what is it that you try to get to during the show?

Bruce: Well ... you look for that spirit, you know, that little essence of what you're tryin' to do, or whatever thing you're tryin' to get across. There are the special times when you deliver your goods, you know? That's what I try to do every night. I try to go out and *DELIVER* ... that particular entity. But it's intangible, it's a very flighty thing. It comes and it goes and it can zoom out in the middle of the set and then whoosh ... split.

But that's what you do it for, it's why I go out and do it every night. It's a great thing ... it's that little point in life that makes you ... alive. □

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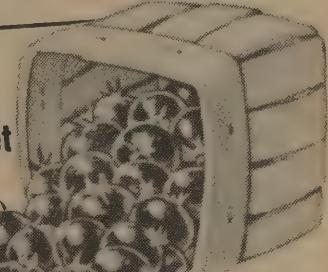
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STONES

(continued from page 6)

"I've always been a Stones fan," she said simply, while her husband's comment, as reported in the Canadian press, was: "It's her private life and she's on record as saying she wants to lead it the way she wants to. You won't get any official comment from here."

Watching Mrs. Trudeau pose for photos with Jagger, Keith Richard and Ron Wood, drummer Charlie Watts muttered, "I wouldn't want my wife associating with us."

Bassist Bill Wyman said straight-faced, "She's helping to improve English-Canadian relations."

Excitement had been building up in the club for three hours (the audience had to sit through an opening act by Canadian band April Wine), and when the Stones came onstage after 11 p.m. with no fanfare, it seemed both natural and incredible to actually see them there.

"Honky Tonk Woman" began what was immediately clear would be a great set. As the Stones flashbacked through their own history with numbers from the latest *Black and Blue* lp, material performed on the 1975 tour, early Stones classics and vintage blues, it was impossible for any Stones fan — and that must include anyone who loves the energy of rock and roll — to remain calm.

The joint — as Chuck Berry once said — was "rockin": the club was hot and sweaty, and it smelled like sex.

The show belonged to Keith; the musical emphasis was on the nasty rockers so closely identified with the man considered to be the rock and roll guitarist. But it was impossible to keep one's eyes off Jagger, who was giving a performance.

One of Jagger's problems in arenas is that his intelligence and the campy humor of his art does not come across from hundreds of feet away. With this show, the memory of Jagger as a prancing ant in the 1975 behemoth stadium concerts was erased. It was a shame every Stones fan couldn't see this set.

Mick pulled out all the stops: eyeballs rolling, mouth leering, body posturing ... and his actions were instinctively scaled down to the size of the stage he occupied. Mick is a professional and he knew that the eventual album would sound better if he worked up the crowd. But he can't fool me — despite his attempts to seem blasé, he was having fun.

And so, he was very sexy; wriggling his rather well-endowed lower anatomy suggestively, and revealing his still nearly-hairless chest glistening with sweat. Mick sang so hard the blood rushed to his face and the veins stuck out in his neck. He unzipped his jumpsuit down to his white bikini underwear, stuck his fingers down his pants and in his mouth. He was outrageous.

While some girls grabbed at Mick, others handed bits of paper to Keith, Bill



Wyman and Ron Wood for autographs. They obliged and Jagger even signed the arms of one girl who now has the dilemma of deciding whether to ever wash again.

The old Muddy Waters blues and early Stones numbers they did brought to mind something Mick told me in 1975 about "aging rockstars":

"When I started out, I never wanted to be a rock and roll star. I wasn't into singing teenage lyrics. I was singing songs

written by 40-, 50-, 60-year-old men ... so age, what does it matter?"

Mick Jagger, singing these songs without the aid of exaggerated makeup or flamboyant costume, was ageless. And with the energy evidenced that weekend in Toronto — if the Rolling Stones are free to continue to perform — they have quite a future indeed.

I just hope that Eddie Kramer, who engineered the recording of this set, got it all down on tape. □

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Yes, a staggering miracle has happened; A brilliant psychic researcher has discovered a secret—so powerful that it is said to bring your desires to you, from the invisible world, like a blazing streak of lightning!

Yes, how would you like to be able to sit in your living room, give the command for love, and instantly have your loved one appear at your side? Or give the command for money, and suddenly find a big, thick roll of dollars in your hand?

Now, an astonishing book called TELECULT POWER lays bare this magic secret, and shows how it can bring fortune, love, and happiness. "All opinions stated here accurately reflect my views," says Reese P. Dubin, author. In his book he makes this shocking claim . . .

"Great Wealth And Power Can Be Yours!"

Admittedly, the concept this book proposes is completely opposed and contrary to normal human knowledge and experience. "But at this very moment," says Mr. Dubin, "I have startling proof that I want you to see with your own eyes! I want to show you . . .

- "How diamonds and jewels have appeared, seemingly out of nothingness, shortly after the use of this strange secret!"
- "How a man used this method for a pocketful of money!"
- "How a woman used it to fill an empty purse!"
- "How a farmer received a pot full of gold!"
- "How another user Teleported a gold jewel box to her, seemingly out of thin air!"
- "How a woman used this method to regain her lost youth!"
- "How a man, growing bald, claims he renewed the growth of his hair with this secret!"
- "How a woman used it to bring her mate to her, without asking!"
- "How another woman summoned a man to her out-of-thin-air!"
- "How a man heard the unspoken thoughts of others, with this secret!"
- "How a woman saw behind walls and over great distances, with it!"
- "How a man broadcast silent commands that others had to obey!"

Let us now clearly demonstrate to you the scientific basis behind the new wonderworking, Miracle of TELECULT POWER!

"How Telecult Power Brings Any Desire Easily And Automatically!"

For many years, Reese P. Dubin dreamed of a way to call upon the invisible forces at work all around us. He spent a lifetime digging and searching for the secret. These investigations brought him knowledge that goes back to the dim recesses of the past.

One day, to his astonishment, he discovered that he could actually broadcast silent commands, which others instantly obeyed. Using the secret he tells you about in this book, he tried it time after time — commanding others to sleep, get up and come to him, talk or not talk — and act according to his silent wishes. It worked every time!

Working relentlessly from this evidence, Reese P. Dubin succeeded in perfecting a new kind of instrument — called a Tele-Photo Transmitter — that concentrates your thoughts, and sends them like a streaking bullet to their destination!

OTHERS OBEY SILENT COMMANDS! Writing of the success of this method, one user reports the following experience:

"I willed her to pick up and eat a biscuit from a plate in a corner of the room. She did so. I willed her to shake hands with her mother. She rushed to her mother and stroked her hands . . .

"I willed her to nod. She stood still and bent her head. I willed her to clap her hands, play a note on the piano, write her name, all of which she did."

"No one can escape the power of this method," says Mr. Dubin. "Everybody — high or low, ignorant or wise — are subject to its spell! And unless the person is told what's being done, he will think the thoughts are his own!"

HEARS THE THOUGHTS OF OTHERS! Experimenting further with the Tele-Photo Transmitter, Reese P. Dubin soon found that he could

"tune in" and HEAR the unspoken thoughts of others. He says, "At first, these hearing impressions startled me, and I took them for actual speech, until I realized that people don't usually say such things aloud! And their lips remained closed."

SEES BEYOND WALLS, AND OVER GREAT DISTANCES! Then he discovered he could pick up actual sights, from behind walls and over great distances! And when he "tuned in" he could see actual living scenes before him—as clear as the picture on a television screen!

MAKES WOMAN APPEAR — SEEMINGLY OUT OF THIN AIR! With mounting excitement, Reese P. Dubin launched one of the most exciting experiments in the history of psychic research. He wanted to see if the Tele-Photo Transmitter could bring him an actual material object! He chose, for this experiment, the seemingly impossible: an actual living person!

He simply focused the Tele-Photo Transmitter, by dialing the object of his desire. In a flash the door burst open, and there — standing before him, as real as life — was his long-lost cousin!

He stared and rubbed his eyes, and looked again! There — smiling, with arms outstretched in greeting— stood living proof of the most astounding discovery of the Century!

Dial Any Treasure!

You'll see how to use the Tele-Photo Transmitter, to summon your desires. This special instrument — your mental equipment — requires no wires, and no electricity. "Yet," says Mr. Dubin, "it can teleport desires, swiftly from the invisible world."

When you dial your desire—whether for riches, love, or secret knowledge—you capture its invisible, photoplasmic form, at which point "it starts to materialize!" says Dr. Dubin.

"Telecult Power can work seeming miracles in your life," says Mr. Dubin. "With it, it is possible to dial any desire—called a Photo-Form—then sit back, relax, and watch this powerful secret go to work!"

"Instantly Your Life Is Changed!"

With this secret, the mightiest force in the Universe is at your command! "Simply ask for anything you want," says Mr. Dubin, "whether it be riches, love, fine possessions, power, friends, or secret knowledge!"

Suppose you had dialed Photo-Form #2 for Jewels, for example. That's what Margaret C. did, in an actual example Mr. Dubin tells you about. Rich, glittering diamonds and jewels literally appeared at her feet: a pair of gold earrings, which she found that morning . . . a surprise gift of a pearl necklace, and matching silver bracelets . . . a beautiful platinum ring set with emeralds and diamonds, dropped on her front lawn!

"Almost overnight," says Mr. Dubin, "it can start to multiply riches, bring romance and love . . . draw favors, gifts, new friends . . . or anything else asked for! It isn't necessary for you to understand why. What is important is that it has already worked for many others . . . men and women in all walks of life . . . worked every time . . . and it will work for you, too!"

Brings A Pocket Full Of Money!

You'll see how Jerry D. used this method. He was broke a week before payday. All he did, he says, was to dial Photo-Form #1. Suddenly he felt a bulge in his pocket. Lo and behold! He took out a roll of money . . . easily enough to tide him over . . . What made him discover this forgotten cash?

Wins A Fortune

Armand H. reportedly used this power to actually "break the bank" at Monte Carlo. Using Telecult Power, he could forecast the run of the bobbing roulette ball . . . and tell roughly nine times out of ten whether the wheel would come up red or black, and almost every night the exact winning number. After a week—Armand H. had



a fortune in his bank account—and spent the rest of his life helping others!

Brings Mate Without Asking!

Mrs. Conrad B. reports that she was tired of "pursuing" her husband, as she called it. She wanted him to voluntarily do the things she longed for, take her places, show affection. But he hadn't looked at her in years. He would fall asleep immediately after supper, or watched the ball games, or read the papers. Secretly Mrs. B. decided to try this method. She dialed Photo-Form #8 for Love! Instantly, her husband's attitude changed from boredom to interest and enthusiasm. And from that day forward, he showered her with kindness and affection! It was like a miracle come true!

The Power Of This Method!

There are so many personal experiences which I could recount, stories of healing, wealth, and happiness with this secret, that I find myself wanting to tell all of them at once. Here are just a few . . .

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THE BEATLES



A Brief History

1940:

July 7 - Richard Starkey (Ringo Starr) born at 9 Madryn Street, Dingle, Liverpool, England.

October 9 - John Lennon born in Oxford Street Maternity Hospital, Liverpool, England.

1942:

June 18 - James Paul McCartney born at Walton Hospital, England.

1943:

February 25 - George Harrison born at 12 Arnold Grove, Wavertree, Liverpool, England.

1956:

June 15 - Paul and John meet for the first time at Woolton Parish Church festival in Liverpool. Same year George buys a cheap guitar from a friend and with a group called the Rebels plays his first paying gig.

1957:

Paul and John perform as "Nurk Twins".

1958:

George meets and plays with Paul. Paul joins John's group, The Quarrymen. George is formally introduced to the leader at Wilson Hall, Garston. "If you can play as good as Eddie Clayton (another local group's star), you're in," being Lennon's challenge. George quickly tears off a nifty "Rauchy" and gets the gig.

1959:

George reluctantly takes a job as an apprentice electrician. The Quarrymen disband.

1960:

John, Paul and George form Johnny & The Moondogs. They change their name to the Silver Beatles. They land a two-week tour of Scotland with Johnny Gentle. Back in Liverpool they back strippers and get their foot in the door of the Cavern Club. Pete Best added as drummer. They leave for Hamburg and play eight hours each night at the Indra Club for 15 pounds each week.

October - Indra closed down by authorities and Beatles move to Kaiserkeller.

December - Only 17, George is deported for being underage and not possessing resident or work permits.

December 27 - Beatles play Litherland Town Hall and become the talk of Liverpool.

1961:

January - Beatles begin appearing regularly at the Cavern Club.

April - Beatles return to Hamburg since George turned 18 and appear at the Top Ten Club. They make their recording debut with Tony Sheridan.

July - Beatles return to Liverpool without Stuart Sutcliffe and Paul deemed "bass player".

October 29 - Raymond Jones walks into NEMS Record Store and asks owner Brian Epstein for single, "My Bonnie", by the Beatles.

November 9 - Intrigued that a Liverpool

group has actually cut a record, Epstein visits Cavern Club at lunch to watch the Beatles.

December 3 - First meeting between Beatles and Epstein who soon becomes their manager.

1962:

January 1 - Audition for Decca Records.

April-May - Polishing their act at the Star Club. (Early Beatle member Stuart Sutcliffe dies of brain hemorrhage.)

June 6 - Beatles pass George Martin audition.

August - Ringo quits Rory Storme's Hurricanes, shaves his beard and replaces Pete Best as the Beatles' drummer.

August 23 - John marries Cynthia Powell.

September - George Martin signs Beatles to EMI's Parlophone Records and produces first recordings including first single, "Love Me Do" / "P.S. I Love You."

November - First television appearance.

November 26 - Recorded second single, "Please, Please Me."

December - Fifth and final trip to Hamburg.

1963:

January - Tour Scotland.

February - First national tour of England with Helen Shapiro Show. First national television appearance in England.

February 16 - "Please, Please Me" becomes their first No. 1 hit record in England.

March - They steal thunder from Tommy Roe and Chris Montez on their second national tour.





May - Headline their own national tour with Gerry and The Pacemakers and Roy Orbison.

October 13 - Beatlemania fully ignited with appearance on "Sunday Night At The London Palladium".

October 24-29 - Tour of Sweden with television appearances.

November 4 - Royal Command Performance at Prince of Wales Theater, London (the House of Windsor rattles its jewels).

November 1-December 13 - Beatles tour England again.

December 29 - WMCA radio station in New York City broadcasts first Beatles song in U.S. ("I Want To Hold Your Hand").

1964:

January - Perform three weeks at the Olympia Theatre in Paris.

February 7-21 - First American visit. Four nervous Beatles land in New York to the first of the airport hysteria scenes. They appear twice on "The Ed Sullivan Show". Perform in Washington, D.C., and Carnegie Hall in New York where they are pelted with jellybeans which becomes a trademark of Beatlemania. Vacation in Miami.

March - Filming begins for first Beatles movie, "A Hard Day's Night".

March 23 - John Lennon's first book, "In His Own Write," published.

March 31 - U.S. Billboard chart has "Can't Buy Me Love" at No. 1, "Twist and Shout" at No. 2, "She Loves You" at no. 3, "I Want To Hold Your Hand" at No. 4 and "Please, Please Me" at No. 5 plus Beatles' tunes at numbers 16, 44, 49, 69, 78, 84, and 88 on the Top 100.

May 6 - "Around The Beatles" television film first shown (in England).

June 4-6 - Concerts in Denmark.

June 8 - Commence tour of Hong Kong, Australia and New Zealand. Ringo caught tonsillitis and missed concerts in Denmark and Hong Kong.

July 6 - World and Royal Premiere of "A Hard Day's Night" at London Pavilion.

August 19-September 20 - First North American tour.

October 9-November 10 - British tour with Mary Wells.

December - Ringo's tonsils removed.

1965:

February 11 - Ringo marries Maureen Cox.

February - May - Filming "Help!" in Bahamas, in Austria, and at Twickenham Studios, London.

June 12 - Announcement that the Beatles will be awarded the MBE (Member of the Order of the British Empire).

June 20-July 4 - Tour of France, Italy and Spain.

June 24 - John Lennon's second book, "A Spaniard In The Works," published.

July 29 - World and Royal Premiere of "Help!" at London Pavilion.

August 13 - September 1 - American tour with the legendary Shea Stadium show.

Taped "The Ed Sullivan Show" for broadcast September 9.

October 26 - Her Majesty the Queen presents MBE medals to Beatles at Buckingham Palace.

December 3-12 - British tour.

1966:

January 21 - George marries Patricia Anne Boyd.

March 1 - First showing of the film "The Beatles at Shea Stadium" on BBC-TV.

June-July - Tour of Germany, Japan and Manilla.

August 12-29 - American tour. Beatles make their final stage appearance at San Francisco's Candlestick Park.

September - November - John filming his solo movie debut in "How I Won The War" in Germany and Spain. George on holiday in India and Ringo on holiday in Spain. Paul on holiday in France, Spain and Kenya. December 18 - World premiere of the film "The Family Way" with the soundtrack music composed by Paul.

1967:

June 25 - "Our World", a worldwide live television program, shows the Beatles recording "All You Need Is Love" and "Baby You're A Rich Man" in London studios.

August 27 - Beatles with Maharishi Mahesh Yogi in Bangor, North Wales. Brian Epstein dies at age 32.

September-November - Scripting, casting, filming and editing the color television film, "Magical Mystery Tour" on BBC.

1968:

January - George spends 10 days in Bombay composing and recording soundtrack music (which he had begun in December in London) for the film "Wonderwall".

February - Apple Corps Ltd. founded.

February - April - Beatles instructed in Transcendental Meditation at Maharishi's Academy in Rishikesh, India (Ringo stayed only two weeks, Paul slightly longer).

July 17 - World premiere of "Yellow Submarine" cartoon film with Beatles animated characters and Beatles music.

December - Filming of John and Yoko Ono's "Rock 'n' Roll Circus" (never commercially released.)

1969:

January - Work commences on "Let It Be."

February 3 - Announcement that Allen Klein will handle the Beatles' and Apple's business affairs.

March - John marries Yoko Ono in Gibraltar. They spend seven days of their honeymoon holding a "Bed-In" at the Amsterdam Hilton.

March 12 - Paul marries Linda Eastman.

March-May - Ringo filming "The Magic Christian" with World Premiere on December 12.

March 31 - World Premiere of John and Yoko's "Rape (Film No. 6)".

April 22 - John Winston Lennon changes his name to John Ono Lennon.

July 1 - John, Yoko and Kyoko in car accident.

September - "An Evening With John & Yoko" at London's New Cinema Club featuring four John and Yoko films — "Two Virgins," "Smile," "Honeymoon" and "Self Portrait".

December - George trading guitar chores with Eric Clapton on Delaney and Bonnie's U.K. tour.

1970:

May 13 - World Premiere of "Let It Be".

1971:

January - Paul takes court action to dissolve all remaining connections with the other Beatles, Allen Klein and Apple. □

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Think how many secrets must be hidden all around you! Things your spouse won't tell . . .

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

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Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

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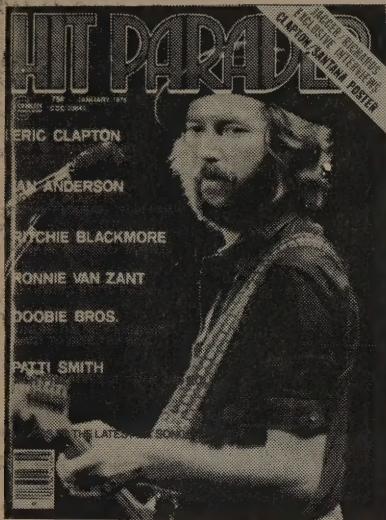
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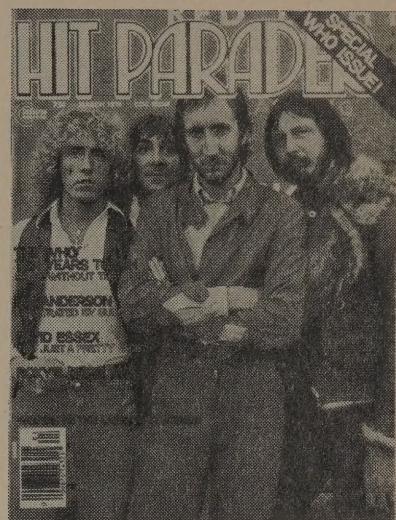
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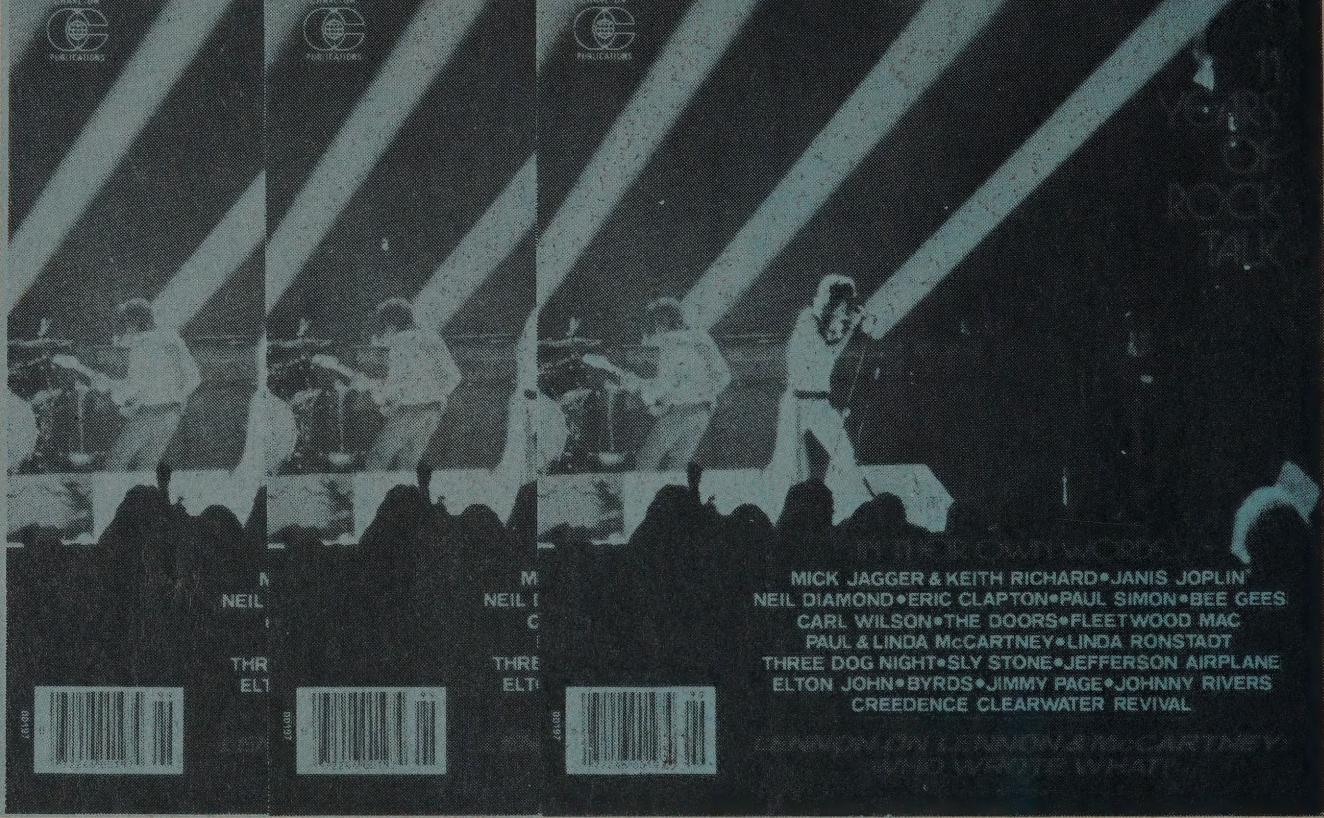
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